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HOME MOVIES



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JANUARY . 1948

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AND TWO NEW

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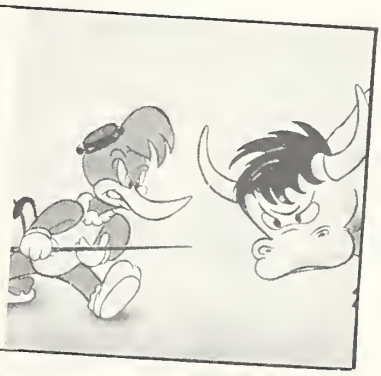


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Woody out-foxes Mr. Fox, the money lender! But the fox haunts Woody's house! Wild gags with foxy efforts to collect from Woody! Mr. Fox again outsmarted! Woody finally gets beaned with cuckoo clock! Smash ending!

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home MOVIES

Reg. U. S. Pat. Off.

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VOL. XV — No. 1

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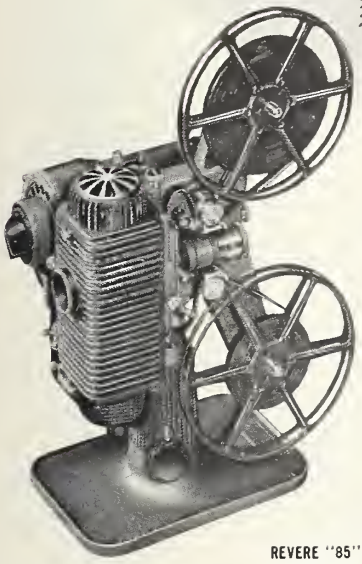
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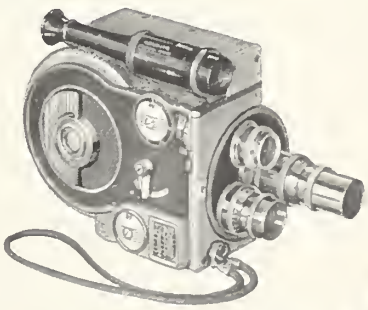
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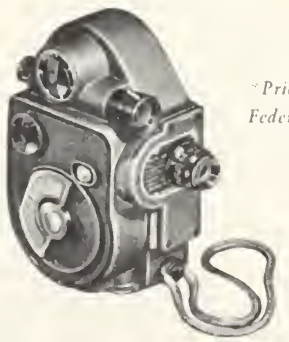
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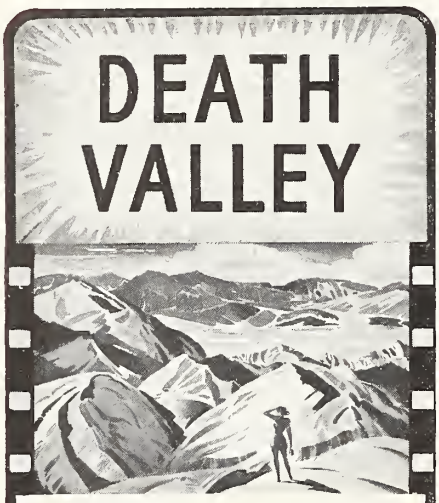
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Price complete, $75; add 2½% Sales Tax if shipped within California. Sent postpaid if check or money order enclosed. Otherwise C. O. D., plus postage . . . *Clip and mail* to **Lieut. Comdr. Clifford J. Lishman, U. S. N. (Ret.), P. O. Box 132, La Jolla, California.**

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CINE roundup

. . . Brief Topics Of Interest In The Realm Of Movie Making

Work is being started immediately to prepare standards aimed to better performance of disc records used on home record players and in broadcast studios, the American Standards Association has announced. The project will also include magnetic recordings and sound track on film.

The new process for recording sound on magnetic materials, which is being watched by movie amateurs, and now gaining acceptance in Hollywood studios, broadcast studios, and in combination radio-phonographs for home use has helped to bring the needs for standardization into prominence. The differferent groups concerned hope to take the necessary steps to provide standards before differences in dimensions in magnetic materials and in recording and playback equipment have become widely accepted.

Lovers of music who operate home phonographs with automatic record changers have frequently been annoyed by the uneven volume level between one record and another and distortion of the sound. These are among the performance problems that will be considered. Before recommendations can be made, however, methods of measurement to determine what constitutes distortion and how the volume of one record compares with another must first be set up.



Arthur W. Baum, Associate Editor, Saturday Evening Post, in a recent article stated that ". . . today there are about 22,000,000 amateur still cameras and 750,000 amateur movie cameras in active use . . . the amateur spends $150,000,000 for films, cameras and supplies and another $50,000,000 for developing, printing and services."

•

Mildred Greene, one of Long Beach, California's most renowned movie amateurs, has become a very successful producer of commercial 16mm. films. She recently completed a 400 ft. color and sound film for the California Mission Trails Association. Following this she received a contract from The Released Time Christian Education Association of Long Beach for a one-reel 16mm. color and sound film. And now she is preparing to shoot a promotion film for the Alisal Guest Ranch, near Santa Barbara, reputed the swankiest dude-ranch resort in the country.



O. Rasmussen, a resident of Denmark, which country is having monetary exchange difficulties preventing its citizens trading with America for the time being, is interested in exchanging some of his personal films with American amateurs for prints of Castle, Official films, and others. Rasmussen's address is 51 Norregade, Odense, Denmark.

•

Stolen Equipment: The Chicago Police Department has reported the following Victor 16mm Model 55 Lite-Weight Projectors stolen from a motor freight carrier in the Chicago area:
253956 255002 255012 255013 255017 255019 255021 255024 255043 255044 255045 255046 255047 255048 255049 255050 255058 255064 255066 255067 255069 255085 255087 255165.

Any trace of them should be reported to the Chicago Police Department or to the Victor Animatograph Corporation, Davenport, Iowa.

Sixteen mm. sound and color prints of *Fiesta* and *Cinderella Swings It* were reported stolen recently from the Photo Shop, 37 East Lancaster Ave., Ardmore, Penna. Post Pictures Corp. offers reward of $50.00 for recovery of each of the prints.

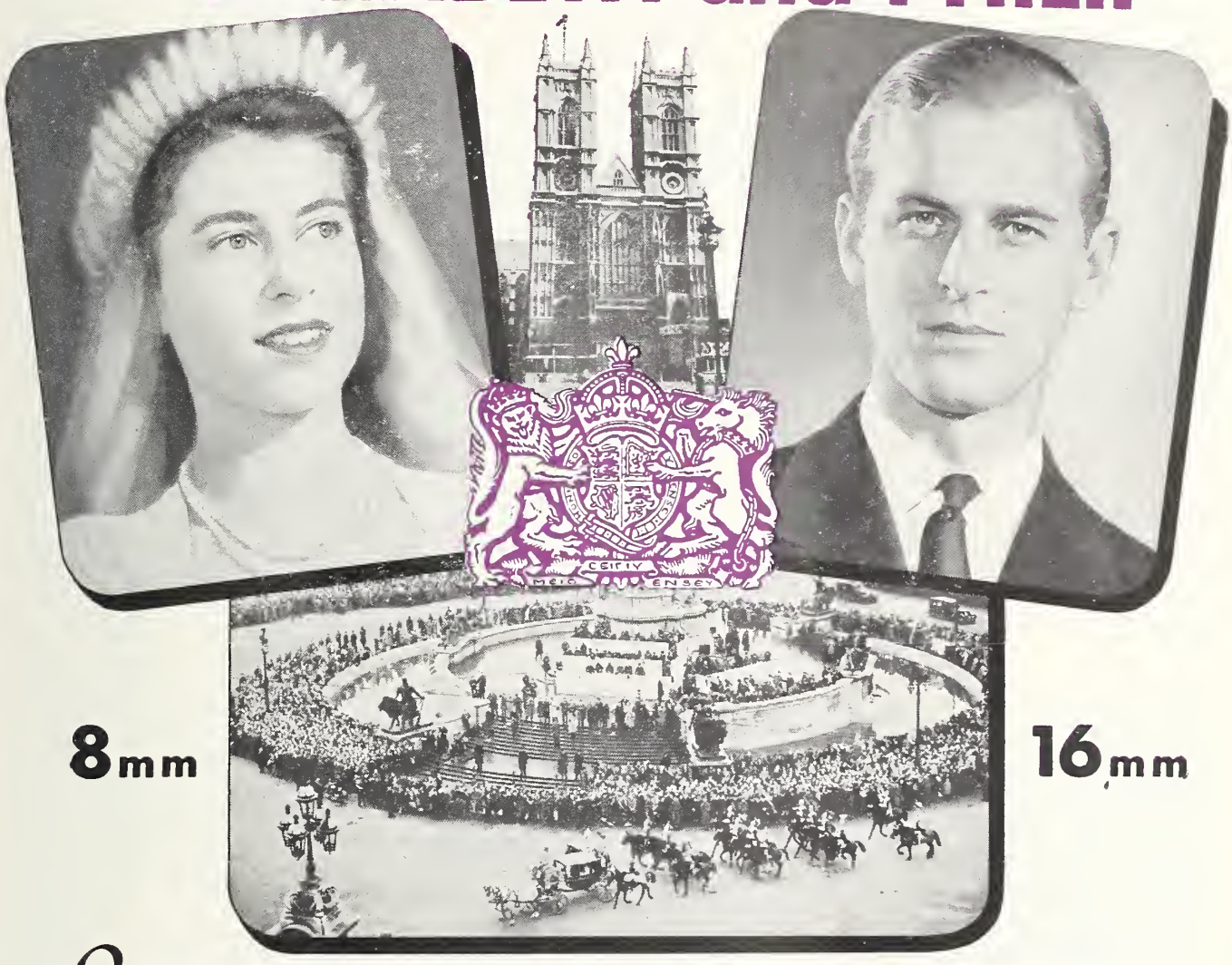
•

Tourists and business men who travel by train from Santiago to Valparaiso, Chile, these days enjoy the comfortable relaxation of seeing a full-length feature motion picture. Two such coaches which make round-trip runs between these two Latin-American metropolises have been equipped with Victor 16 mm. sound projectors through Distribuidora Filmica Chilena Itra., Victor representatives in Chile.

• *Continued on Page 59*

NOW-A CASTLE FILM TREASURE FOR COLLECTORS!

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8mm **16mm**

Once only, in the annals of history, a royal wedding thrills the hearts of the world with its aura of romance! Now you can see far more than millions of Londoners saw! Now you can have an unobstructed view of thrilling pageantry, dramatic and ceremonious pomp and splendor! Now you can see the princely gifts... the glittering gowns and uniforms... the breath-taking beauty of the bridal costume... the appealing radiance of the bride herself! Here is a Castle Film that recreates a shining hour, a great moment in history... a wedding day that thrilled all Christendom ... a spectacle with the emotional impact of great drama, ending happily! Own it!

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☐ 100 feet . . .	2.75
☐ Complete . . .	8.75
☐ Sound, Complete	17.50

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City _____

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So you're going to buy a new Camera!

Pictures, prices and other data on available 16mm. cameras to make your choosing easier



FILMO AUTO-LOAD

Lens: 1" Lumax f/1.9, coated, focusing.

Speeds: Choice of two ranges: 8, 16, 24 and 32 f.p.s., or 16, 24, 32, 48 and 64 f.p.s.—plus single frame.

Film Load: standard 50 ft. 16mm. magazine.

Finish: Bronze crackle, bright chrome trim.

Features: weighs but 2½ lbs; instant film loading; camera stops with shutter closed; built-in exposure guide; enclosed positive viewfinder; single frame exposure; lenses interchangeable; strap handle; shutter speed 1/43 sec. at 16 f.p.s.; runs 20 ft. of film with one winding; footage indicator.

Price: $183.50 plus $30.58 excise tax.



FILMO AUTO-MASTER

Lens: 1" Lumax f/1.9, coated, focusing.

Speeds: 16, 24, 32, 48, and 64, f.p.s., plus single frame.

Film Load. standard 50 ft. 16mm. magazines.

Finish. bronze crackle, bright chrome trim.

Features: three-lens turret; matching viewfinder objectives available for each lens; no interference between lenses; single frame exposure; starting button lock; quick loading film magazines; built-in exposure guide; strap handle; shutter speed 1/43 sec. at 16 f.p.s.; runs 20 ft. of film ar one winding; footage indicator.

Price. $285.00 plus $47.50 excise tax.



FILMO 70-DA

Lens: 1" Lumax f/1.9, coated, focusing.

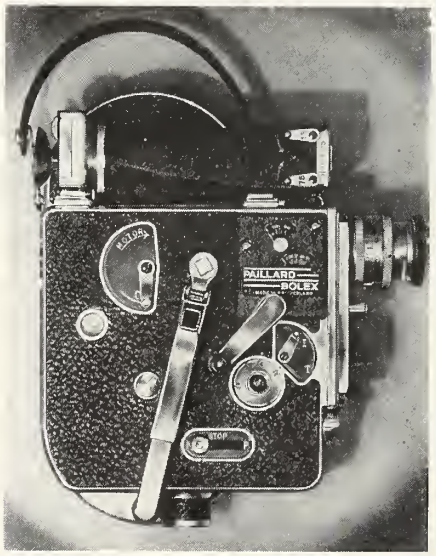
Speeds: Seven: 8, 12, 16, 24, 32, 48, 64 f.p.s.

Film Load: 50 or 100 ft. daylight-loading spools 16mm. film.

Finish: die-cast aluminum alloy frame, brown crackle finish.

Features: three-lens turret; lenses interchangeable, critical focuser; relative exposure indicator; starting button operates only when taking lens in operating position; shutter speed 1/28 sec. at 16 f.p.s., footage indicator; runs 23 ft. of film on one winding; positive type viewfinder.

Price: $295.00 plus $12.17 excise tax.



BOLEX H-16

Lens: extra; see prices below.

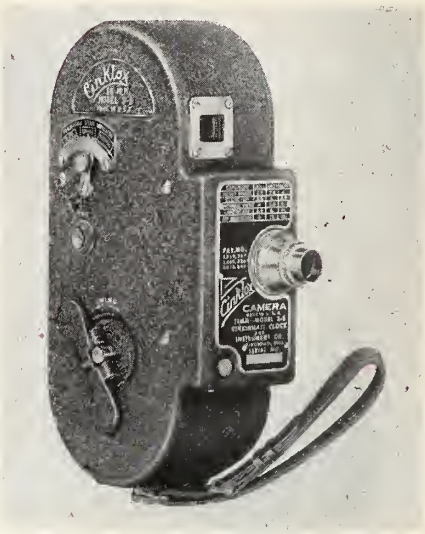
Speeds: 8, 16, 24, 32 and 64 f.p.s.—plus single frame.

Film Load. 50 or 100 ft. daylight-loading spools 16mm. film.

Finish: black pebble grain with bright chrome trim.

Features: visible-audible footage indicator; frame counter; single-frame and windback crank; compensating telescopic viewfinder; reflex focuser; starting button lock; three-lens rotary turret; shutter speed 1/30 sec. at 16 f.p.s.; runs 20 ft. of film at one winding.

Price: less lens, $282.50, tax extra. With 1" Switar f/1.4 coated focusing lens, $183.75 extra. With 1" Kern Yvar f/2.5 coated focusing lens, $68.25 extra.



CINKLOX

Lens: Wollensak 1" f/2,5 coated, standard mount, or Wollensak 1" f/1.9 in focusing mount, coated.

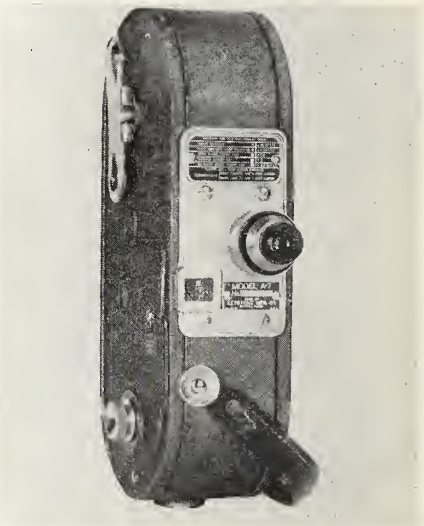
Speeds: three: 8, 16 and 24 f.p.s.

Film Load: standard 50 or 100 ft. daylight-loading spools 16mm. film.

Finish: diecast aluminum, beige crackle finish.

Features: starting button lock; direct viewfinder; visual footage indicator; built-in exposure guide; runs 20 ft. of film on one winding; adjustable carrying strap; lenses interchangeable.

Price: with f/2.5 lens, $76.15.



KEYSTONE A-7

Lens: 1" Wollensak f/2.5 or f/1.9, coated.

Speeds: seven: 8, 12, 16, 24, 32, 48 and 64 f.p.s.

Film Load: 50 or 100 ft. daylight-loading spools 16mm. film.

Finish: beige wrinkle enamel with chrome trim.

Features: interchangeable lens mount; starting button lock; visible-audible footage counter; carrying strap; shutter speed 1/36 sec. at 16 f.p.s.

Price: with f/2.5 lens, $74.50; with f/1.9 lens, $107.50.

NOTE

A similar picturized review appeared in the December, 1947 issue of HOME MOVIES, describing available 8mm. cameras. Thus, in these two issues, the reader is given a comprehensive comparison of prices, features and the equipment of all 8mm. and 16mm. cine cameras now available from United States manufacturers, enabling him to tentatively select his new camera in a liesurely perusal of the magazines while enjoying the comfort of his fireside chair. Prices quoted are approximate: may vary in different states.



EASTMAN MAGAZINE-16

Lens: 25mm. f/1.9 Kodak Anistigmat, coated, in focusing mount.

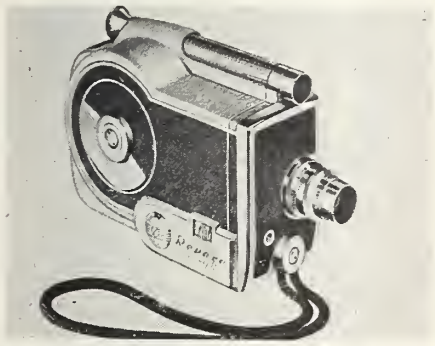
Speeds: three: 16, 32, 64 f.p.s., or 8, 16, 24 f.p.s.

Film Load: standard 50 ft. magazines.

Finish: black pin-grain leather, chrome trim.

Features: easy film loading—no threading; lenses interchangeable; starting button lock; footage indicator; shutter speed 1/34 sec. at 16 f.p.s.; universal exposure guide.

Price: $150.00 plus tax.



REVERE "16"

Lens: choice of 1" Wollensak f/2.5 coated or f/1.9, focusing, coated.

Speeds: five: 8, 16, 24, 32 and 64 f.p.s.

Film Load: standard 50 ft. magazines.

Finish: bronze and beige crackle, chrome trim.

Features: magazine film loading; single frame exposure; cable release socket; exposure guide; micromatic telescopic viewfinder; footage indicator; film rating guide; carrying cord.

Price: with f/2.5 lens, $127.50; with f/1.9 lens, $155.00. Turret model: f/2.5 lens, $152.50; f/1.9 lens, $187.50. All prices include excise tax.



VICTOR "4"

Lens: (recommended) Wollensak 1" f/2.5 coated, focusing mount.

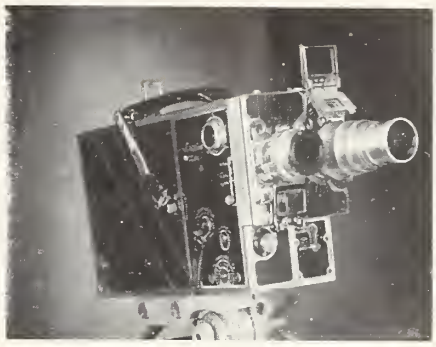
Speeds: six: 8, 16, 24, 32, 64, and 80 f.p.s.

Film Load: standard 50 or 100 ft. 16mm. spools.

Finish: bronze crackle.

Features: three lens turret; interchangeable lenses; built-in exposure guide; pendulum "leveling" device in viewfinder; safety starting button lock; hand cranking for trick effects; adjustable viewfinder centers image from 2 ft. to infinity; shutter speed 1/28 sec. at 16 f.p.s.

Price: less lens, $140.00. With f/2.5 focusing lens, $195.85.



EASTMAN CINE SPECIAL

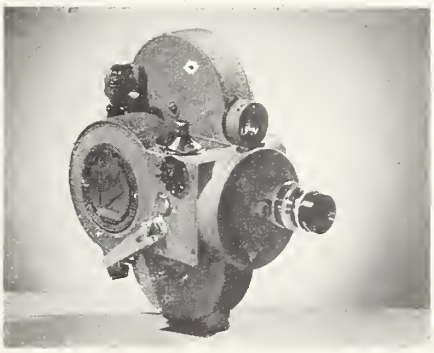
Lens: Kodak Anistigmat 1" f/1.9 coated, focusing.

Speeds: five, 8, 16, 24, 32 and 64 f.p.s.

Film Load: standard 50 ft. and 100 ft. daylight loading 16mm. spools.

Features: reflex focuser; adjustable shutter for making fades and dissolves; interchangeable 100 ft. and 200 ft. film chambers; footage and frame counters; single frame exposure button; two-lens turret; hand crank for 1 and 8 frames per turn, back-winding and double exposures; built-in mask slot.

Price: with 100 ft. film chamber, $575, plus $11.67 tax. With 200 ft. film chamber, $635.00 plus $11.67 tax.



VICTOR "3"

Lens: (recommended) Wollensak 1" f/1.5, coated, fixed focus.

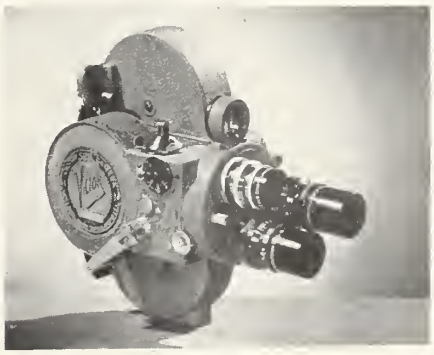
Speeds: six: 8, 16, 24, 32, 64, and 80 f.p.s.

Film Load: standard 50 or 100 ft. 16mm. spools.

Finish: bronze crackle.

Features: interchangeable lenses; built-in exposure guide; pendulum "leveling" device in viewfinder; safety lock for starting button; hand cranking for trick effects; adjustable viewfinder centers image from 2 ft. to infinity; shutter speed 1/28 sec. at 16 f.p.s.

Price: less lens, $99.00. F/2.5 fixed focus lens $35.90 extra. Other lenses available.



VICTOR "5"

Lens: (recommended) Wollensak 1" f/1.5, coated, focusing.

Speeds: six: 8, 16, 24, 32, 64 and 80 f.p.s.

Film Load: standard 50 or 100 ft. 16mm. spools.

Finish: bronze crackle.

Features: all of those described at left for the model "4" PLUS a crank shaft that permits backwinding film; reel shafts with friction-clutch drives, insuring proper take-up of film when backwinding; dial speed control on side of camera; shutter speed 1/28 sec. at 16 f.p.s.

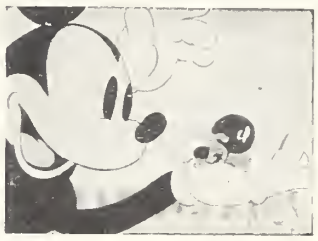
Price: less lens, $165.00; with recommended f/1.5 lens, $231.50.

• *Continued on Next Page*

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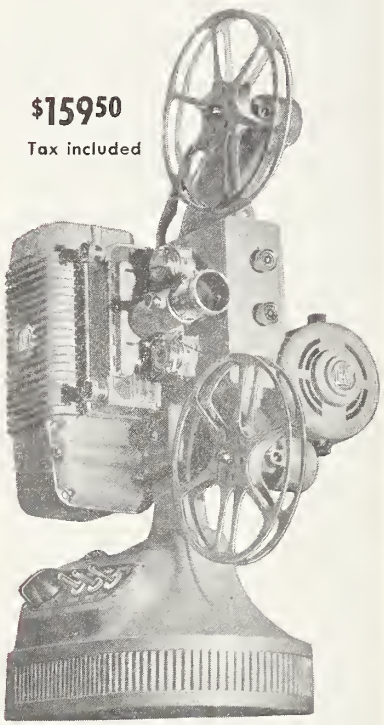
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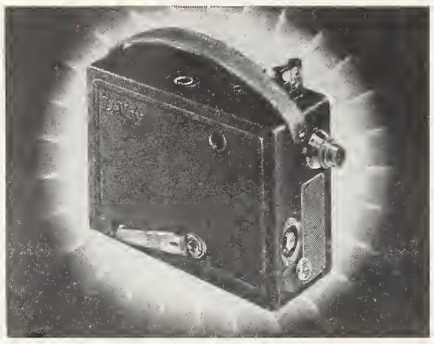


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Lens: Coated f/2.5 or f/1.5 lenses.

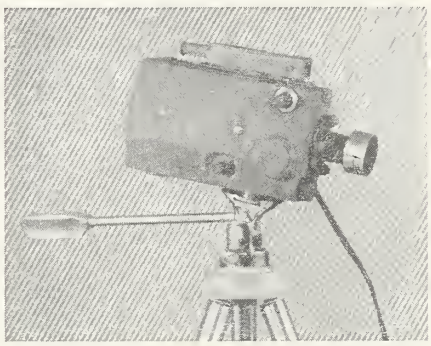
Speeds: three: 16, 24, and 64 f.p.s.

Film Load: standard 50 or 100 ft. 16mm. spools.

Finish: diecast aluminum housing, gray crinkle finish.

Features: counterbalanced spring motor; footage dial; eye-level viewfinder; built-in exposure chart; double-claw intermittent; five windings will run 100 ft. of film; shutter speed 1/36 sec. at 16 f.p.s.

Price: with f/2.5 lens, $110.00; with f/1.5 lens, $142.00.



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Lens: Kodak 1" f/1.9, or f/3.5 lens available.

Speeds: Model A: 8, 16, 24 f.p.s. Model B: 16, 32, 64 f.p.s. Sound model: 12 and 24 f.p.s.

Film Load: standard 50 ft 16mm. magazines.

Features: Electric motor drive; operates off batteries or lightweight power unit; telescopic viewfinder; lenses interchangeable.

Finish: black crackle.

Price: Model A with f/3.5 lens, $128.00; model AA with interchangeable f/1.9 lens, $215.00; model B (heavy duty) with f/3.5 lens, super power-Pak battery, $139.50; sound model with f/3.5 lens, $128.00, with f/1.9 lens, $215.00.

DIOPTER

A Diopter is a unit of refractive power equal to that of a lens whose focal distance is one meter. The term is used in home movie making to indicate the focal length of auxiliary lenses used in filming titles. A lens rated as one diopter will be in sharp focus at a distance of one meter or 40 inches. Thus, a one diopter lens, placed in front of your camera lens set at infinity, would enable you to film closeups sharply at a distance of 40 inches. To determine the focusing distance of auxiliary lenses rated 2, 3, or 4 diopters, divide the distance of a diopter—40 inches—by the desired diopter figure. Thus a 4 diopter lens would be used for ultra closeup focusing at 10 inches.

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TIMELY TITLES

By EDMUND TURNER

★ Here are seven titles on miscellaneous subjects, appropriate for those odd movies that were filmed at random, perhaps now need a caption to start them off on the screen. The first title, of course, is intended as an end title for those who frequently loan their films, want them returned rewound. Photograph them in a typewriter titler or at a distance of 8 inches using a 5 diopter auxiliary lens.

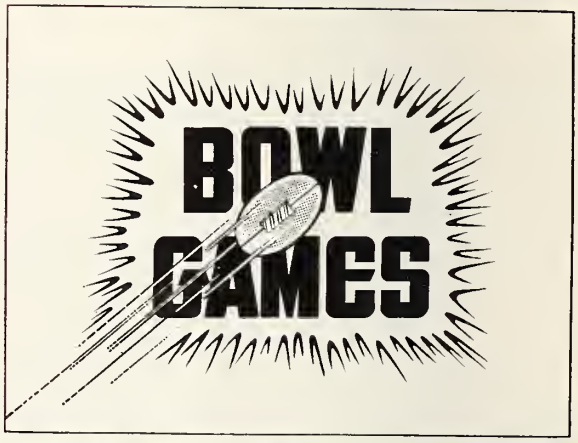












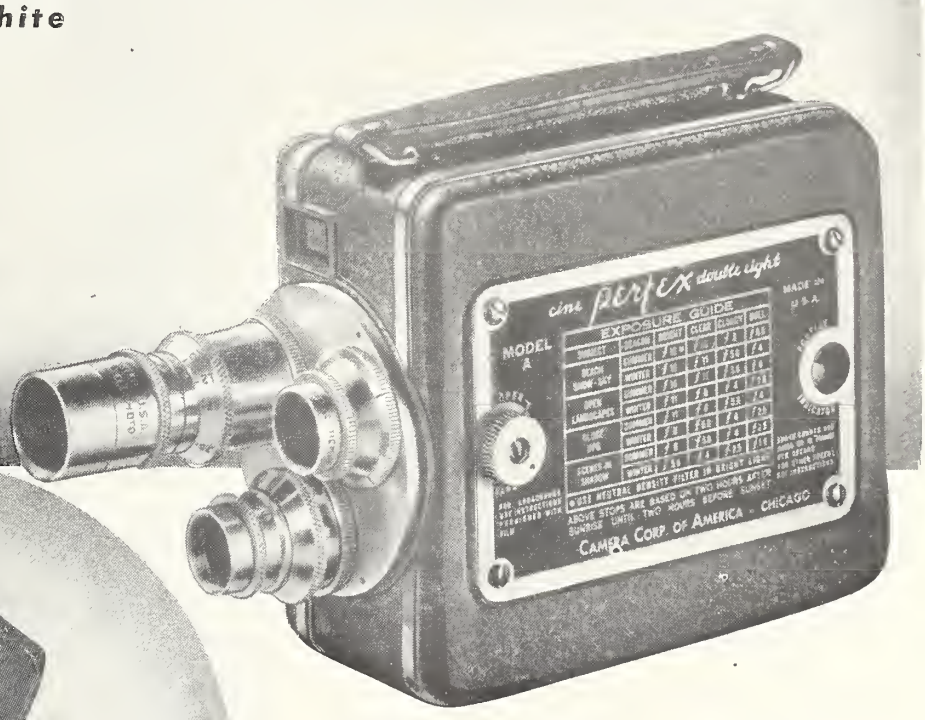


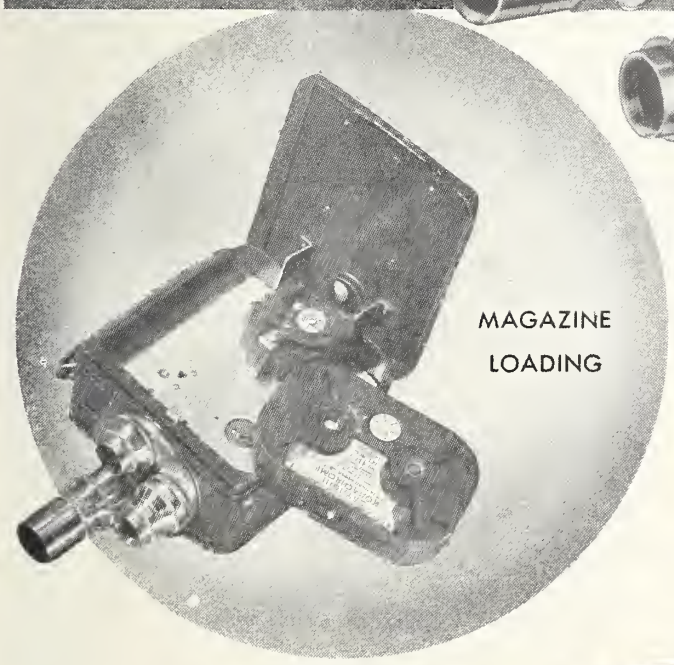
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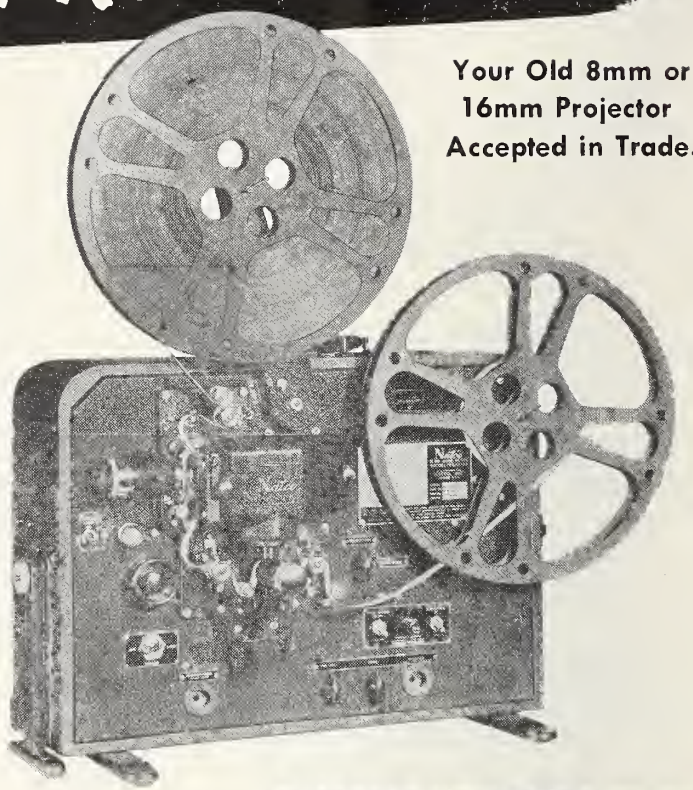


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HOME MOVIES
JANUARY ● 1948



● Most of the pitfalls encountered by beginning movie amateurs can be avoided through careful study of the camera instruction book.

Now That You Have A New Movie Camera

Some Pertinent Suggestions For Those Just Starting The Hobby Of Making Movies

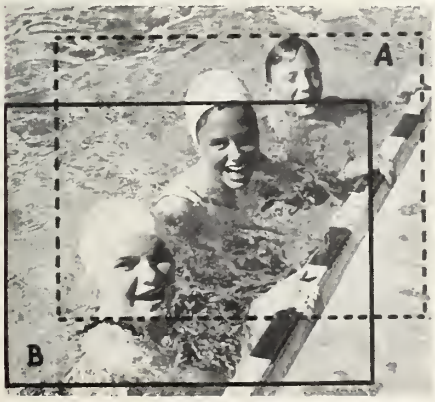
By EDWARD C. HARRIS

GET A NEW camera for Christmas? Tried it out yet? Did you carefully study the camera instruction book before starting out to shoot? To the beginning movie amateur with a new camera, the thrill of making personal movies often obscures the importance of studying one's camera before attempting to use it. The impatient urge to get going and try it out is often the beginning of a series of difficulties that can be avoided if time is taken to familiarize oneself with the camera, its particular features and of the rudiments of simple movie making.

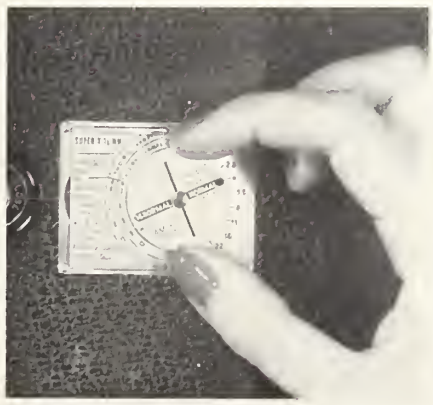
Making movies is as simple as making snap shots with a Brownie. But just as the careless snapshooter often comes up with blank negatives or over-and under-exposed shots, so, too, can this happen to the movie amateur who does not prepare himself with a little knowledge before he begins to make pictures.

First, let's look at your camera. Whether it is 8mm. or a 16mm., it makes little difference. Basically, they are alike. It is a precision instrument built with the same accuracy and skill that goes into the finest watch. The maze of gears, governors, springs, and screws that make up the mechanism are much the same as those on a smaller scale. As with a fine piece of mechanism, a movie camera should be treated as a delicate, precision built instrument.

● *Continued on Page 60*



● To avoid cutting off heads in closeups, remember the difference (parallax) in position between viewfinder and camera lens, and allow for it. In above shot, area A seen through viewfinder would net shot comprising area B when photographed with some cameras.



● All modern movie cameras now have built-in exposure calculators, similar to this one on Eastman Cine-Kodak. Use this chart consistently for average movie shots and your scenes will be properly exposed whether filmed indoors or out.



● Unsteady camera is one of the chief faults found in movies filmed by beginners. Your first rule should be: always steady the camera on some solid support when making a shot, or better still, use a tripod. Movies that jiggle on your movie screen are unpleasant to watch.



SKI MOVIES

Winter's No Time To Shelve Your Camera When There's So Much To Film On The Ski Runs. Even If You Don't Ski, Go Along For The Thrilling Movies You Can Make

By FREDERICK FOSTER

YOU have to be nuts about skiing to get out of a cozy bed at 5 a. m. to enjoy the sport. You have to be nuttier, perhaps, to pack camera and tripod up steep snow-covered mountains to make movies of skiers and ski doings. But if you haven't tried it, you've missed the most thrilling movie making of your life.

If you're already a skier, chances are you've made ski movies and know the fun. If you're not, don't feel that because you haven't taken up skiing you can't fall in with the ski bugs and go along with them to make pictures.

Wherever there are hills, and the snow falls in winter, there's skiing from December to March, and even later in the high altitudes. And if you live in the south, it's usually just a short trip to the nearest ski area by plane, train or automobile. In Southern California, the strong outdoor types often drive 25 miles into the mountains in the morning to ski, returning early in the afternoon for a trip to the beach to swim or fish.

In the space of a few short years, skiing has become the No. 1 national winter sport. This naturally makes skiing the No. 1 subject for winter movies, too, and therefore something for you to consider if you're itching to get going with your camera again. Here's one subject you won't have to sit down and write a shooting script for in advance. There's so much action in any ski area that shooting pictures and making them come out an interesting reel when screened, is just about the easiest thing a filmer can do. However, like all good movies, your ski film should have continuity, interest and be put together so it has a logical beginning and end. So let's consider the various aspects of a day in the realm of skiing.

First, unless the day and the ski run has been set aside for a contest, you'll find just about every kind of skier there is skimming, falling, jumping or just plain walking on the snow with skis. There will be entire families consisting of the teen agers with a year or two of ski experience behind them handling their skis with near professional skill; the young kids on kid-size slats, laboriously ploughing through the snow between occasional falls; and dad trying the slippery slats for the first time in his 47 years. Whether this is your family or the one next door, their antics on skis can be the source of some entertaining movie footage.

Or perhaps you prefer to concentrate on the professionals, filming them with newsreel professionalism, as they skim gracefully down the run, executing sharp turns midst a plume of flying snow, and the activities surrounding the ski tow.

Then there's the professional ski meet with the best skiers compet-

● *Continued on Page* 45

● Very few movie amateurs today do not have access to ski resorts. Skiing, besides having become our No. 1 winter sport, is also a No. 1 movie subject. Whether you're shooting color or black and white film, you just can't fail to bring back some of the most thrilling movies you've ever made, when you take your camera along for a day with skiing enthusiasts.



● Unless you're mounted on skis yourself, you may not get action closeups like this without a telephoto lens. And whether you shoot such action at close range or at a distance, keep your camera moving with the skier to avoid blurr.

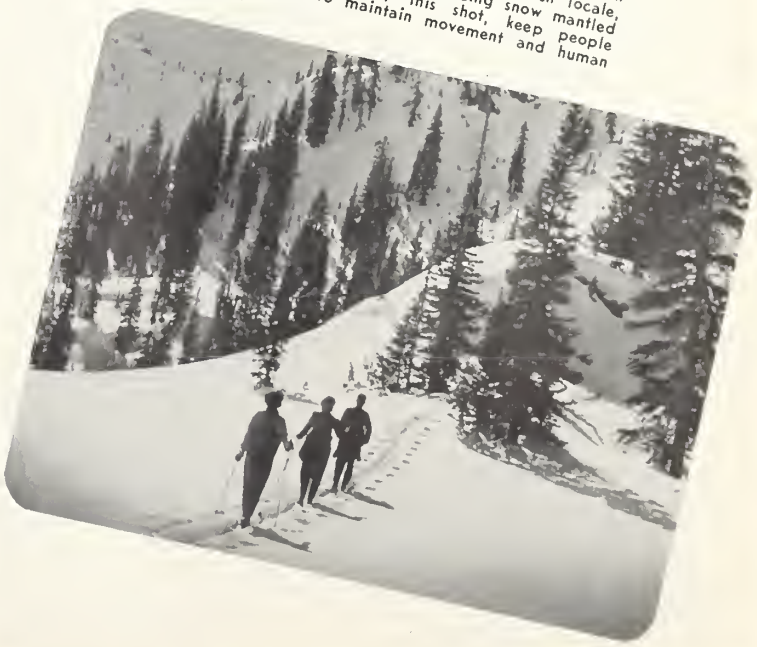


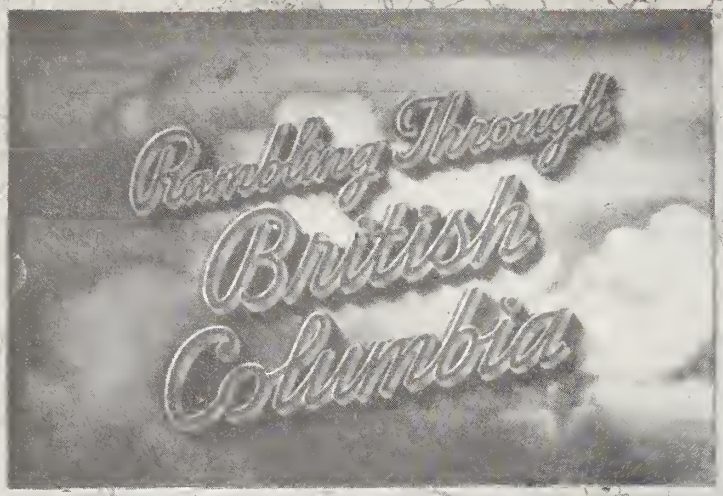
● Low angle closeups will enhance your ski movies, add human interest, especially when they are shots of pretty ski lassies like this. Use filters for dramatic sky effects — polaroid for color film; an orange or red filter for black and white. And don't forget to open up your lens according to the filter factor.



● Championship jumping contests afford amateurs some of the most thrilling movies. Shoot for slow motion if you can and show the starts, jumps, and the finishes — especially the spills! Here you can duplicate all those spectacular shots you see in the newsreels.

● Don't forget to introduce your ski film with a few picturesque long shots to establish locale, show the beauty of the surrounding snow mantled hills. As suggested by this shot, keep people in your scenes to maintain movement and human interest.



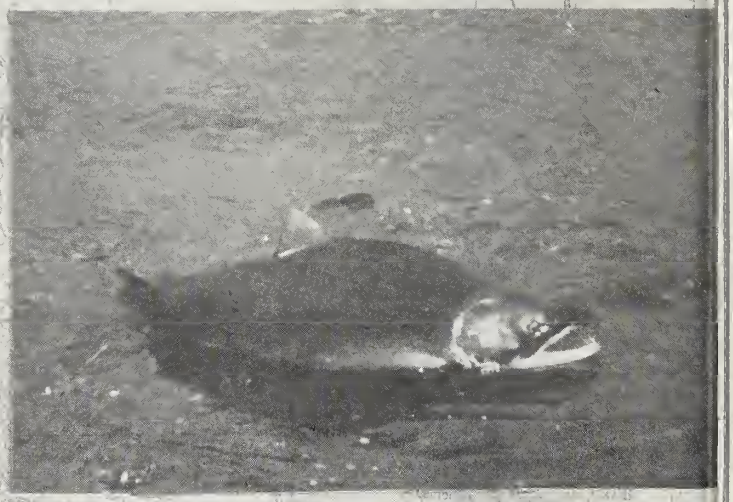

Rambling Through
British
Columbia

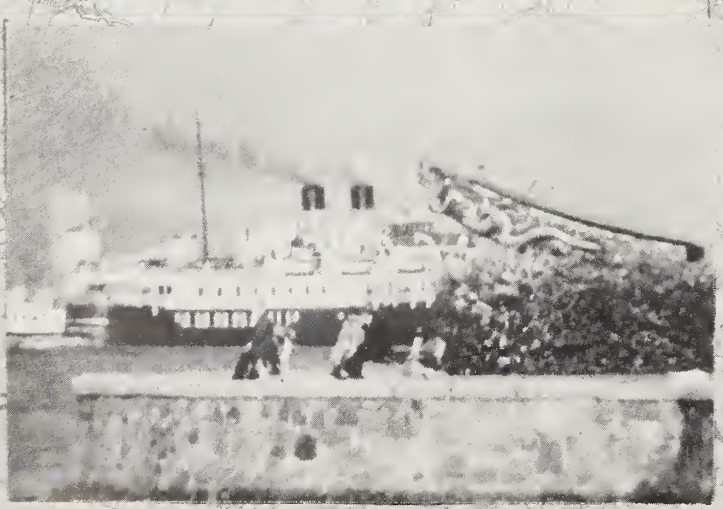


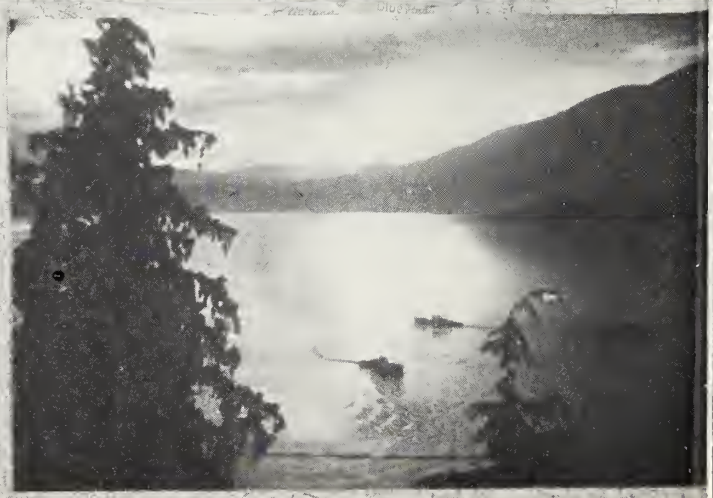














● Carl Thomsen, Los Angeles Cinema Club member, and winner of the 1947 Ver Halen Trophy, has produced one of the most colorful documentary films on British Columbia. Patience and perseverance keynoted his camera work which occupied the better part of each summer for three years.

Camera Adventure in Canada

Carl Thomsen, Whose 16mm. Color Film Won The VerHalen Trophy In Home Movies' 1947 Contest, Describes Some Of His Experiences In Making The Picture

By CARL THOMSEN

MAKING *Rambling Through British Columbia* was indeed a rambling adventure that occupied the better part of three summers. Inspiration for the picture came about in an unusual way. Early in 1944, I met Mr. T. J. Monty, acting Canadian Trade Commissioner for Southern California, and an ardent photography enthusiast. His description of British Columbia and Western Canada convinced me that here was a photographer's paradise, and I immediately made plans to make a picture there.

I had many handicaps to overcome, due to war conditions existing at the time. The toughest one was to secure enough 16mm. Kodachrome necessary to make a picture.

From the very start, my biggest problem was getting film, and ensuing weeks were spent in making the rounds of camera stores, wheedling a roll of film here and there until finally I had what I hoped would be an ample supply. With what appeared to my friends to be a "corner" on the world's supply of Kodachrome, I set out for the Canadian border, taking a train at Los Angeles, later transferring to boat at Seattle.

Standing at the rail of the "Princess Alice" as I neared the beautiful harbor of Victoria, however, it suddenly dawned upon me that I was entering a foreign country. Would I have trouble with the custom officials? Would I, in these war time days, be allowed to take pictures? These fears, to my pleasant surprise, soon were dispelled. After only a few minutes at the custom office, I found myself in the beautiful capital of the Province of British Columbia. Here I made the acquaintance of Mr. Ernest Evans, assistant director of this department, who made me feel at once that I was among friends.

One of the obstacles to be overcome of course was getting permission to take photographs during the war. This privilege Mr. Evans obtained for me.

So with most of my problems solved I traveled on to Canada's third largest city—the unforgettable Vancouver. It is here that my film *Rambling Through British Columbia* actually begins. The opening shot of the Centennial Peace Arch on the border, between Canada and the U.S.A., was taken earlier at Blaine, Washington. Erected in commemoration of 100 years of peace between the two countries, the gold lettering on this magnificent arch, reading "Children of a Common Mother" seemed to offer a splendid keynote for my film.

After shooting my first roll of film in and around Vancouver, I suddenly discovered the coupling between the mechanism and the magazine in my Cine Special had broken. Before leaving Los Angeles I luckily made arrangements with Eastman Company to have it quickly repaired at their San Francisco

● *Continued on Page 39*

● Pictures at left are frame enlargements from Carl Thomsen's prize-winning film picturing British Columbia, and highlighted by a climactic sequence of the famous salmon run up the Little Adams River near Kamloops. Superb photography and titling marked the picture which also won for Thomsen two achievement trophies in Home Movies' 1947 contest.

Action Unlimited!

Want Thrills And Colorful Action For Your Movies? Take Your Camera To The Rodeo! Follow These Tips On What And How To Shoot For A Prize Picture Reel

By ROSS MADDEN

Photos By Author



● It takes a telephoto lens to get an action closeup like this; but be sure your camera is mounted on a tripod. Hand held telephoto shots lose their punch when they "jiggle" on the screen.

EVERY time I see a rodeo, I'm more convinced they were invented by home movie fans who wanted a sure-fire subject! Rodeos offer the prettiest gals in town parading on the finest horses for miles around; bowlegged, wind-burned cowpokes all dolled up in fancy boots and peacock shirts; skilled and stubborn riders on wild bucking horses twice as stubborn; brahma bulls trying to gore the clown who really does save the life of hapless bull riders when they are bucked off. Just everywhere you look there's color and lots of A-C-T-I-O-N!

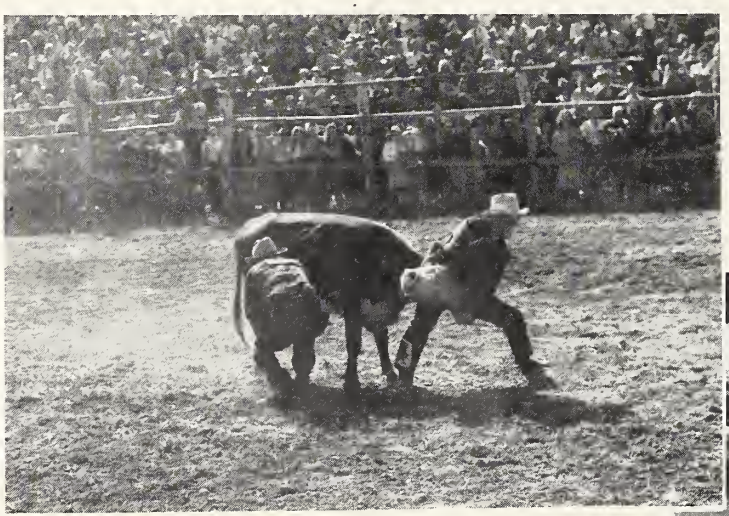
Rodeos have really come to town in the last few years, and almost every Western cross-roads settlement, town, and city can be counted on for at least one show a year, now. Usually the Chamber of Commerce gets out some fancy posters to entice the 'dudes,' but the rodeo is still run by the local ranch folk and is their show. Big rodeos have fine parades and pageants, wonderful for color shots, but the little neighborhood roundups offer just as much action and a lot more authentic human interest to challenge the movie maker.

Whether you film a big rodeo, or one of the cross-roads roundup events, you'll find the sequence much the same. It practically falls into place on the editing table, but some advance planning will still help.

Try to shoot at a two or three day show, returning the second and third days for additional footage or closeups. This gives you a little leeway and a chance to work in some trick sequences that will be lots of fun in the showing. The parade on the first morning is almost always the biggest and best of the rodeo presentations. As early as possible on that day, if you cannot make arrangements a day ahead, it is a good idea to go over the route of the parade and select the best location from which to gain a general view. This often means that you'll need to make arrangements with office or building tenants to shoot from a second story window. If you go much higher, you'll not be able to see the faces of the parade participants and the floats will be dwarfed, too.

There'll be plenty of time to get back to this camera location after the parade starts, so let's just move on down now, to where the entrants are forming. This is the time to make closeups for cutting into the parade general view. Remember which way the parade passes your camera in the general view, and film your closeups accordingly.

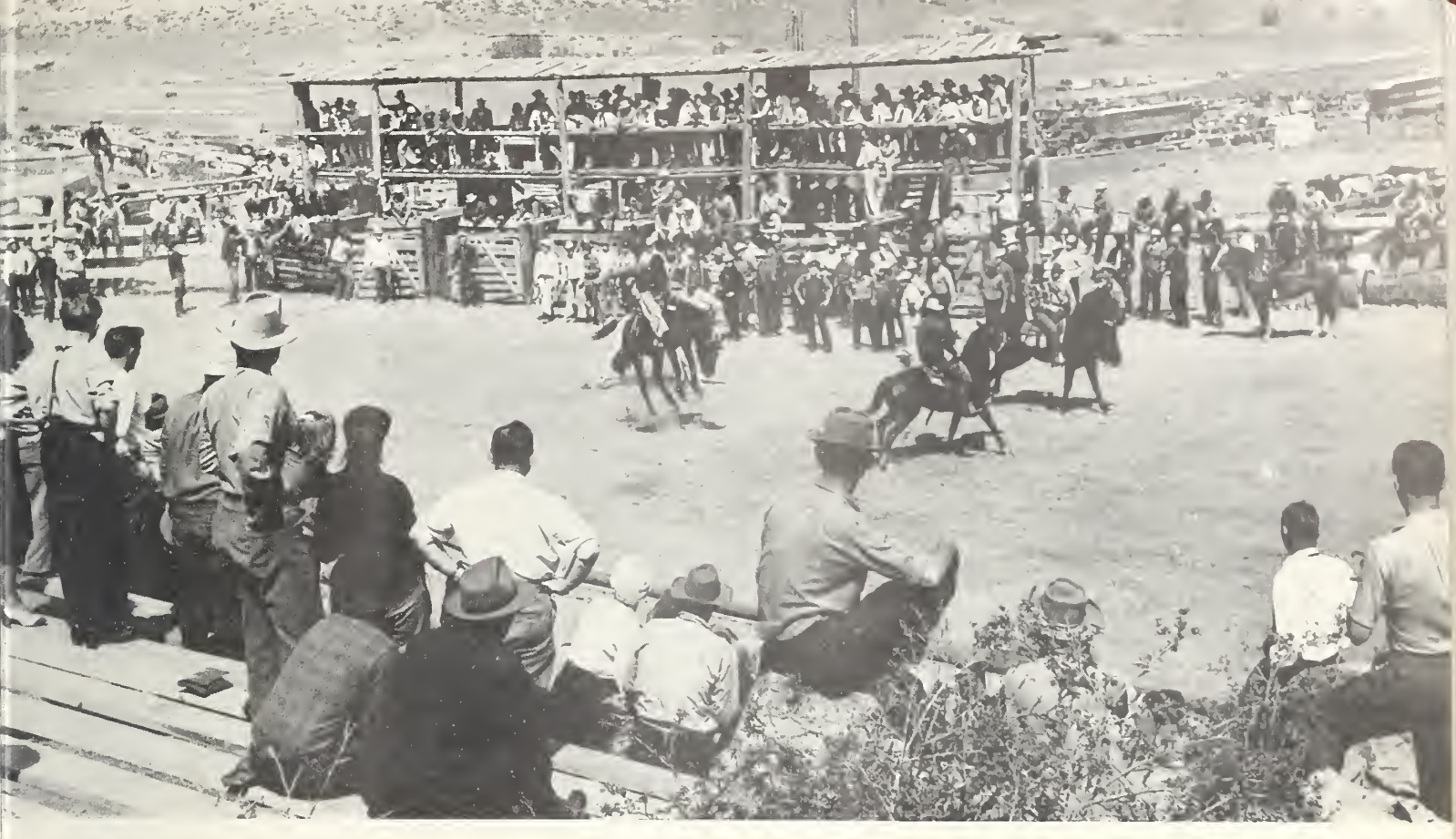
Once the parade breaks up, grab a sandwich and head for the rodeo grounds. Even an hour and a half before the show begins, you'll find plenty of activity that you'll want to film. Working cowboys will be hazing the stock into the various corrals. Trick riders and ropers will be grooming their horses, and perhaps even making a quick trial run on their act. Cowboy contest-



● Shoot action like this, first in long shot, then in medium closeups, using your telephoto or by leaving your grandstand seat and moving in as close as fences and officials will permit. Use a sunshade on your lens, too, if you'd be successful making backlighted shots like this.



● There's a lot of human interest action to be shot between events, such as this view of contestants pinning on their numbers. Shots like this should be intercut between sequences of broncho busting, steer roping, and bulldogging scenes.



ants will be standing around in threes and fours doing some 'Monday morning rodeoin' on what happened at the last competition. They'll be glad to pose for close-ups. Some will be testing their saddles and ropes, or be grouped around a roping horse, debating its merits. On every side, you'll see opportunities for colorful close-ups. Don't be sparing with the film on them!

The rodeo clown putting on his make-up is an amusing subject. He is always good for a humorous sequence. A trained mule or burro act is invariably part of the rodeo clown's routine. It's hard to get more than the general views when he is in the arena, but if you catch him ahead of the show, he will be more than willing to help by putting his trained mule through one of the routines for your camera.

Before the crowds get in, it's a good idea to shoot the general view of the arena. Rodeos start with a 'Grand Entry' or parade of all the honor guests, rodeo officials, and contestants. After riding in, the national anthem is played, and guests are introduced to the audience. The best movie shot usually can be made just as the flag bearers enter the arena, leading the parade.

A reserved seat, or grandstand box, directly opposite the chutes is money well spent. If your family or friends can hold one seat open for your intermittent coming and going, it will really be an invaluable convenience. The long shots on most of the action can be shot from here. Trick riding and similar acts

• *Continued on Page* 43

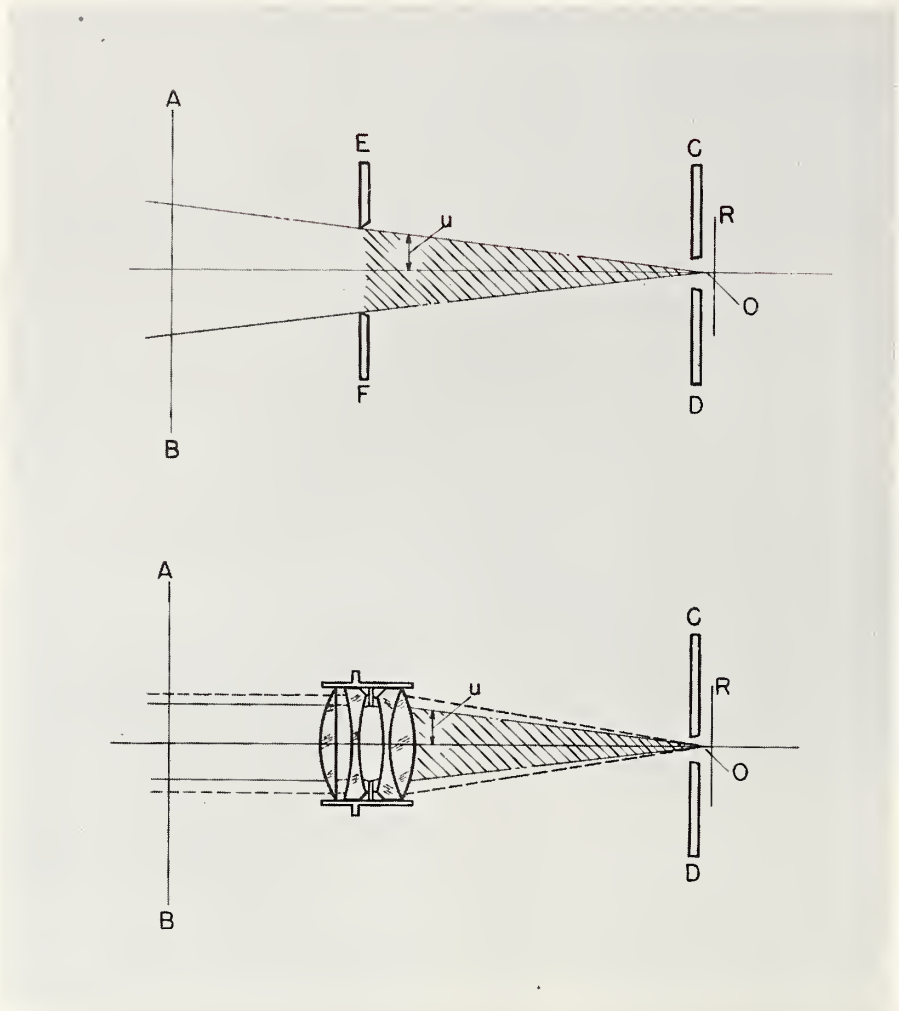
• Smaller rodeos offer movie makers the best photographic opportunities. Crowds are smaller and officials less officious, often permitting those with cameras to get in close to film action. In any event, make one or two introductory shots like this to establish locale of the rodeo.

• If you overlook making human interest closeups of spectators to intercut with the action sequences, then your picture will lack an important element of interest. Always keep your camera alerted for chance shots of excited spectators in action; of the rapt expressions of kiddies viewing the events.

• Take your camera "behind the scenes" and picture what makes a rodeo tick. Photograph the contestants—unobstrusively, of course—as they swap tales while waiting their turn on the program; of working cowboys hazing the stock into corrals; trick ropers brushing up on practice runs, etc.







● Diagrams at left illustrate improved method for calibrating the diaphragm openings of photographic lenses. This new marking system takes into account losses of light within the lens, thus permitting more accurate control of amount of light admitted to film during an exposure. In upper diagram, AB represents a uniformly bright surface, CD a metal plate with a small hole at O, EF a second plate with a larger circular opening. Shaded area indicates cone of light which proceeds from screen AB through the two apertures and falls upon photocell receiver (R).

If we assume that the opening in EF is so chosen that the sine of the half angle of shaded cone is 1/8, then, by the laws of photometry, as much light is transmitted to photocell by apertures in the two plates as would be transmitted if plate EW were removed and an ideal lens which transmits light completely were substituted with the aperture set at f/4. Now, if plate EF is replaced by an actual lens set at f/4, as in the lower diagram, intensity of light provided by the shaded cone will decrease because of absorption, reflection, and scattering in the lens.

However, iris diaphragm of the lens can be adjusted to increase the cone of light, as indicated by the dash lines, until the photocell readings are same for opening of the upper diagram and the lens of the lower diagram. Setting of the lens then corresponds to an effective-f-number of 4. Other values of the effective-f-number may be determined by replacing the plate EF with other plates having openings of various sizes.

New Calibration System For Photographic Lenses

A New Marking System That Takes Into Account Losses Of Light Resulting From Absorption And Reflection By The Lens Elements

AN IMPROVED system for calibrating the diaphram openings of a photographic lens has been developed by Dr. Irvine C. Gardner of the National Bureau of Standards. This method of marking apertures, in contrast to the system that has been in use, takes into account the losses of light from absorption, reflection, and scattering within the lens. It thus permits a more precise and accurate control of the amount of light admitted to a photographic film during an exposure, with a corresponding increase in the uniformity and quality of results. Such a system of marking is particularly important in color photography because of the smaller latitude of exposure of color film.

Until a few years ago photography was largely an empirical art, and each photographer's practice was based on his experience with his own particular equipment. Now, however, the principles underlying photographic work are so well known, and quantitative relations so well established, that photographic engineering has become an applied science. This change has been greatly stimulated by the savings and improvement in technical quality resulting from advances in photographic technique, particularly in the motion picture industry, where large quantities of expensive film must be exposed. Meanwhile, the development of the modern photoelectric exposure meter and the more general dissemination of quantitative information regarding the properties of emulsions have made it possible not only for the professional but also for the skilled amateur to control his results in a scientific manner.

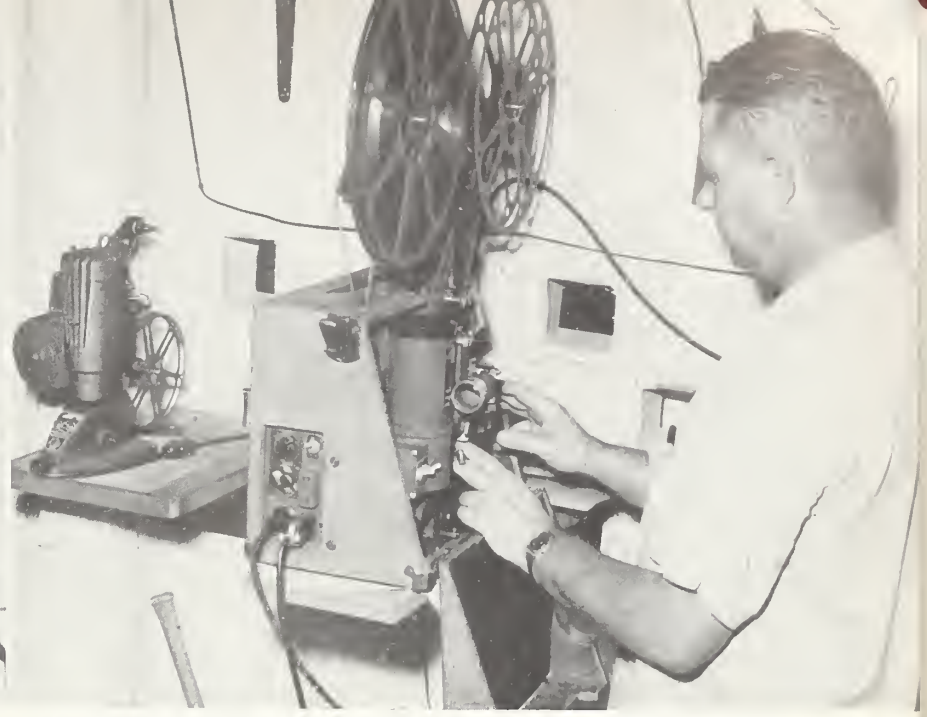
With this progress a demand has arisen for the extension of similar precision to the speed marking of lenses. The method now in general use is based entirely upon the ratio of the equivalent focal length of the lens to the diameter of the aperture. This ratio—known as the f/number—gives no consideration to the great differences in the useful light transmitted by various lenses. These differences are the result of absorption in the glasses of which the lens elements are made, or reflection and scattering at the surfaces. The introduction of reflection-reducing coatings has accentuated this variation in performance to such an extent that for a given f/number the light transmitted by two lenses may differ almost by a factor of two.

In the method of calibration developed at the National Bureau of Standards, the marking "8," for example, does not correspond to the geometrically determined aperture ratio 1:8, but to an opening sufficiently large to permit the transmission of as much light as would be transmitted by a lens set at the aperture 1:8 if there were no losses. Such a system of apertures may be referred to as equivalent or compensated aperatures. The markings are obtained by a

● *Continued on Page 50*



● Here, in the dining room of the Jack Ballard home, is the stage and screen of Ballard's home movie theatre. The 52 by 70 inch screen is framed by blue drapes that open and close by remote manual control from the projection room.



● Ballard's Victor 16mm. sound projector and Ampro 8 mm. projector enable him to give shows in 8mm. or 16mm. silent or sound, or a combination of all three. A microphone and dual turntables, not shown, provide sound for programs of silent films, while a dimming switch gives professional touch to lighting.

Home Movie Home

This Movie Enthusiast Converted His Bedroom Into A Projection Room And His Living And Dining Rooms Became His Home Theatre

By HAROLD F. SPRAWLS

THE HOUSE that Jack built might fool you, for it has the same outward appearance as the majority of one-story homes now being built in your community and mine. When you enter the neatly furnished living room, you see a comfortable studio couch, two easy chairs and a few occasional chairs. A combination radio and phonograph and large indirect lamp complete the furnishings.

Only four small square holes in one wall give away the fact that this is also the home movie theater of J. D. (Jack) Ballard. This is the house that Jack built around his hobby.

The plans Ballard had for his modest new home didn't include a basement or a spacious attic to convert to a theater. When friends came in and Ballard wanted to screen home movies or professional films, he didn't want to have to ask his guests to leave the comfort of his living room. One thing Ballard knew, he wanted a separate projection room.

Ballard solved his problem by simply taking a conventional house plan, turning it inside out to fit his ideas, and tacked a bedroom, bathroom, kitchen and garage on to it. The spare bedroom became his combination projection room, darkroom and workshop.

Blue curtains on the far wall of the dinette adjoining the living room give the appearance of closed window drapes, until they open automatically to reveal the screen. By projecting from his converted bedroom across the living room and dining room, Ballard fills his 52 by 70 inch beaded wall screen. Figure 1 shows the screen on the dinette wall adjusted just above level of the dining room table.

Two venetian blind cords run from the projection room, through the attic and to the curtains by means of pulleys and enamel light-cord insulators in the wall. These cords were connected to the circular curtain cables held in place by pulleys and operated on the same principle as regular auditorium curtains. Therefore, when Ballard pulls one cord the curtains will open. They close just as easily then by pulling the other cord.



● A corner of the Ballard hobby room is given over to film processing equipment. Here Mrs. Ballard is often found assisting husband Jack in reversing a reel of 8mm. film. He uses a Bolex H-8 camera.

A single 12 inch speaker is mounted on a shelf above the screen and behind the grand drape. Heavy wire holds it in place. The speaker cable runs through the attic to the projection room.

On the wall of the projection room is a 20 amp. rheostat to control the living room lights. By following the markings on the rheostat dial, Ballard can change from varying degrees of light to total darkness. The rheostat is spliced into only one side of the main line going to the living room electrical outlets. By using only these outlets, it is possible to dim the indirect lighting units and to silence the living room radio simultaneously. However, if the radio is wanted on during the showing

● *Continued on Page 44*



● While Dr. Richard Wierenga handles the camera, Howard Yost directs cast in an airport scene for 16mm. film on Grand Rapids life and industry being produced as a civic p oject by members of Grand Rapids Amateur Movie Club.

"Destination Grand Rapids"

16mm. Color And Sound Film Produced As Club Project By Michigan Amateurs Publicizes The Beauty, Homes And Industry Of Grand Rapids

By OTIS OLMSTED

WHEN *Destination Grand Rapids* is given its initial public preview soon and subsequently televised over R.C.A. Television facilities, the film will bear the interesting credit title, "Produced by Grand Rapids Amateur Movie Club." This hard working and serious group of movie amateurs is currently shooting final scenes for the impressive 16mm. color film which will run between 800 and 1200 feet with sound.

Idea for this film originated when R.C.A. Television requested a print of a film from the club that would depict the city of Grand Rapids and which the company could place in their files for use in future television broadcasts. No film of this type was available.

"When we realized that Grand Rapids, unlike other large cities, had no representative film to show visitors," said Clinton Storm, club chairman, "we decided to do something about it."

Filming of the picture, which embraces the industrial and social life of the city, as well as its landscapes, buildings and points of scenic interest, has been in progress since June. Cooperating with the Grand Rapids Amateur Movie Club are members of the Grand Rapids Civic Players who furnished talent for the picture.

Destination Grand Rapids is a story of one family's efforts to induce a family of friends to move to Grand Rapids. This theme furnishes the plot through which is interwoven the informative pictorial treatment of the city. The opening scenes introduce "Sometown, U.S.A.," where the Brown family has just accepted an invitation to visit friends, the Norths, in Grand Rapids. The Browns fly to Grand Rapids and aerial shots reveal magnificent views of the city and surrounding countryside. At the Grand Rapids airport, the Browns are met by the Norths and taken to their home.

Here description of the city assumes

a "picture within a picture" technique. The Norths show a motion picture of Grand Rapids to the Browns which pictures the city's industries, downtown stores and buildings, country clubs, schools, churches, waterworks and other landmarks and points of interest. When screening of the picture is concluded, the Brown children urge their parents to move to Grand Rapids. Closing scenes of the picture show the Brown's back in "Sometown," leaving in a loaded moving van and headed for Grand Rapids.

Approximately thirty most prominent industries and business enterprises were selected to be featured in the film as representative of the diversity of industry and business of the city. Donations received from these enterprises were used to finance most of the production which was estimated at the beginning at $1,350.00 Broken down, this sum was apportioned as follows:

Cost of original print	$ 500.00
Cost of duplicate	150.00
Lighting and Misc. exp.	200.00
Approx. cost of dupe with sound	$1,350.00

In planning and producing the film, effort was made to avoid "dating" the picture. It will be flexible in that as new features are added to the city, these can be filmed and spliced into the completed film, thereby keeping the picture up to date.

Various members of the club owning 16mm. cameras were given the photographic assignments, while the 8mm. fans of the club assisted with lighting and other technical details as their contribution to the production.

The cooperation rendered the club by merchants and industrialists, as well as public officials was encouraging. Ralph C. Allen, president of the Allen Business Machines company said, in congratulating the club: "You are rendering our city a fine service. I want you to know that you can count on us for full cooperation, both financial and otherwise."

Frank Whitwam, manager of Grand Rapids Convention Bureau, told club representatives: "I am thoroughly convinced that such a picture should be a valuable contribution to the publicity efforts being made on behalf of Grand Rapids."

The Grand Rapids club will retain possession of the original print which they will make available for showings throughout the country without charge. A copy of the film will also be placed in the city public library where it will be available, free of charge, to interested groups and organizations. Several local organizations have already expressed a desire to purchase prints for their own use.

Destination Grand Rapids is not the

• *Continued on Page 61*



○ "So Well Remembered" affords excellent opportunity to study the technique of dolly and trucking shots as employed today in the best professional manner. The camera, moving constantly from medium to closeup shot and back again, eliminates abrupt cuts that so often interfere with smooth story flow.

MOVIE ANALYSIS

By EDWARD WALDEN

"SO WELL REMEMBERED."

From the novel by James Hilton. Starring Martha Scott, John Mills and Patricia Roc. Produced by Adrian Scott. Directed by Edward Dmytryk. Written by John Paxton. R.K.O. Release.

★ THIS very moving and tender version of James Hilton's novel, offers a wealth of ideas on film craftsmanship for the amateur. It is particulary interesting for the way in which the "moving" camera is used. The pan, dolly, and tilt come into continual play to make the narration smoother, dramatize the different scenes, and, often, to connect two different scenes for effective story-telling on the screen.

So Well Remembered describes an English mill town and the continual campaign carried on by its newspaper editor and politician, played by John Mills, to better the lives of its people.

• *Continued on Page 48*

• Lighting, too, is well done in this picture and affords the serious amateur many ideas that he may apply in his own photoplay films.





● Some of the many sources from which story ideas for films may spring are suggested in this illustration . . . books, radio programs, films, happenings which we see or experience, and magazines of every sort.

How To Develop Story Ideas For Your Movies

Ideas For Good Movies Are Abundant, But They Must Be Developed Into Stories. In This Second Article On Script Writing, The Author Tells Where To Search For Ideas; How To Develop Them

By LARS MOEN

THE FIRST stage in writing any sort of practical scenario is to decide what sort of picture you want to make. This is a pretty self-evident truth, but it is surprising how often it is overlooked. Before even the roughest of rough drafts can be put on paper, it is necessary to have some notion of the subject matter—what the film is to be about—and what is to be said about it.

Sometimes the subject matter will be determined for us by circumstances. If the family is making a trip to Florida, a travel film is in order. If a new baby has just arrived, or a member of the family is getting married, a family record film is in the offing. If Mother is especially proud of her tulip bed, and insists that it be recorded in color, a documentary about tulips is the obvious answer.

There are many other cases, however, where there is no such concrete problem, but merely the rather vague wish to make another film—something attractive about some subject or other. What to do then for an idea?

Now, all ideas. good ones and bad ones, have one thing in common—they come from somewhere. So far as psychologists have ever been able to determine, there is no such thing as an idea "out of nowhere." Every idea that comes to us is a variation of something we have heard or read or seen or experienced, or a new combination of such elements. This, it is true, is incompatible with the popular notion that ideas come to great artists and writers in the form of "pure inspiration" (whatever that may be).

This incompatibility need cause us no concern, for no sincere creative worker, however great, has ever subscribed to it. The men and women who turn out our books and magazines, our radio programs, our movies, our comic strips, have no illusions about "inspiration." They know all too well that the creation of stories is a matter of plain, hard work; they know, too, that ideas *come from somewhere.* Because they know this, they read voraciously, they see many movies, listen to many radio programs, observe men and women at work and at play, talk with many persons, keep notebooks, make sketches—study, observe, compare.

If that is the way the professional masters of the craft of story telling do it, it is fair to assume that we can learn something from their methods. Among many fine story-telling craftsmen whom the writer has known, there have been wide variations in method, but two things, at least, have been common to all: 1. They gathered great quantities of material. 2. Having gathered material, they *do something about it.*

That last phrase calls for a little elaboration. Collecting great quantities of material won't do a thing for you—unless you do something about working it up into definite, positive form. There are, it is true, three stages in the process—gathering the material, thinking about the material, reshaping the material into useful form. This means three periods, one of observation, one of reflection and one of composition. This implies that there should be a period of "just thinking about it," and this is true; but most writers find that they get best results

● *Continued on Page 46*

★ *THIS IS the story of Larry Frisch and Mario Mercado, two teen-age youths who, while attending Cherry Lawn School at Darien, Connecticut, produced the 16mm. color and sound documentary film, "My School," awarded first prize in the Special Class of Home Movies' 1947 Annual Amateur Contest.*



● "My School" is Frisch and Mercado's first serious movie making venture. They bought the camera and equipment shown here specially for the picture. Mercado (holding camera) was an experienced still photographer and Frisch (in plaid shirt) had considerable experience as a juvenile stage and radio actor. Both were 17 when they started work on the picture.

Documentary Project

This Film Began As A Hundred-foot Movie, Ended Up A 300-foot 16mm. Color And Sound Prize-winning Picture

By LARRY FRISCH

MARIO and I wanted more than anything else to do something big, in 6mm. films, something that had never been done before, and something for our school which we loved so much. Neither of us had ever made a complete motion picture before, but we were willing and anxious to try our hands at it.

I first met Mario Mercado two years ago when we both were Juniors at the Cherry Lawn School, a post-progressive school, located in Darien, Connecticut. We were two youths of entirely different nationalities and backgrounds. Mario had traveled all over the world with his father, who was a Bolivian ambassador, while I, on the other hand, was born and raised in Indiana. Mario and I, both being interested in photography, soon found each other's company interesting and inspiring.

Thus, although coming from two widely different backgrounds, Mario and I had much in common— love for the camera and devotion to our school. Mario's background in photography and my background as a professional actor seemed to make a perfect combination for the making of a successful movie.

Our original idea was to make a one hundred foot black and white film. about Cherry Lawn and its activities.



● The school's utility truck was just one of the many vehicles used to make dolly and trucking shots for "My School". Others were an airplane and the four-wheeled truck of an old X-Ray machine.

The idea grew in our imaginations by leaps and bounds until it could scarcely be recognized from the original, conservative plan. Even so, neither of us ever dreamed of how ambitious was to be the final undertaking.

I had bought a good camera and accessories in anticipation of starting the film as soon as possible. The purchase put a sizeable dent in my savings, but to be able to use a Cine-Special camera was a dream realized. My equipment included the standard Kodak f/1.9 lens, a Kodak tripod, a Weston exposure meter, and a Hugo Meyer range finder. Later I added to my collection a Kodak 15mm. f/2.7 wide-angle lens, which proved invaluable later in photographing action which took place in a small room, or the lovely scenery which was so much a part of Cherry Lawn. Mario owned a quantity of photo-floods and also used his Leica to

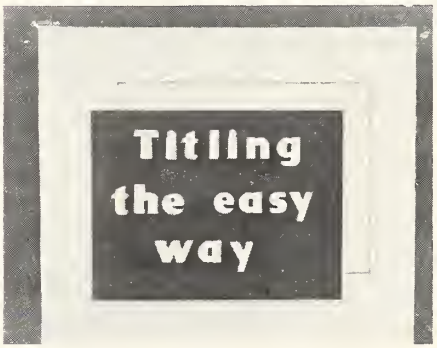
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Experimental Cine Workshop

GADGETS
TRICKS
SHORTCUTS

Readers are paid $1 to $5 for ideas for gadgets, movie tricks and short cuts in movie making used on this page. Describe your gadget or idea briefly and submit it, with rough sketch or photo, to "The Workshop Editor," Home Movies, 553 So. Western Ave., Los Angeles, California.

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Title Centering

Here is a way to title movie film without the equipment usually required. Anyone owning a one-inch telephoto lens for an 8mm. camera or 2-inch telephoto lens for a 16mm. camera may title in this manner. A solid mount for the camera; letters or title cards; a light source for illuminating the title; and masks are all that are needed. The masks have a cut-out which corresponds with the area or field covered by the lens at a given distance.

The table below gives size of cut-out for various lens-to-title distances. An area, which nearly covers the cut-out, is marked heavily to denote that which is covered by the view-finder of the camera. This parallax will vary with camera makes, but the B & H Filmo Aristocrat is ¾ in. to the side, and up as shown in the photo. When the title board is ready for filming, a suitable mask is placed over the title and the title board is placed at proper distance from camera lens with the viewfinder aligned with the off-set border. The lens now is centered on the cut-out; the mask may be removed and shooting started.

The following table gives size of cut-out mask for each lens setting. Since telephoto lenses are focusing lenses, 2¼, 2½, 3, 4 and 6 feet marks are usually indicated on the barrel. These distances must separate camera lens and title for each cut-out size.

Lens focus & dist. to title	View-finder area size	Calculated Picture area size
27″	3.51 x 4.69″	3.98 x 5.31″
30″	3.91 x 5.21″	4.42 x 5.90″
36″	4.69 x 6.25″	5.31 x 7.10″
48″	6.25 x 8.33″	7.08 x 9.40″
72″	9.38 x 12.50″	10.60 x 14.10″

The dimensions of the cut-out for the B & H Aristocrat were determined by the view-finder and are 7/8 the calculated size. Since the 8mm. and 16mm. film image sizes are 3.75mm. by 5mm. and 7.50mm. by 10mm. respectively, the field covered for any distance with a given lens can be calculated; e. g.: 3.75 : 25.4 (1 in. lens) : 5:31 (side of field in.) : 36 (lens to title dist. in.)

It is better to use the smaller cut-out size since the picture area on the film is larger than most projector gates. This means the elimination of the danger of having the title text run too close to edge of the projected picture. —*John G. Angle, Thomaston, Conn.*

Camera Light

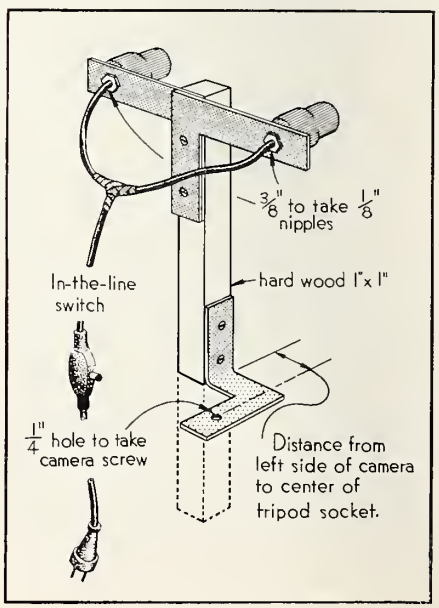
The amateur can make his own portable combination light and camera bracket at small cost, using materials usually found in the home workshop or hardware store. The one illustrated below consists of a length of 1″ x 1″ pine 14″ long, 2 switchless lamp sockets, one in-the-line switch, 20 ft. of extension cord, and 3 iron corner-reinforcements, 6 inches on a side, such as used for reinforcing screen doors, etc. (Where a length of strap iron can be had for the cross arm, two of the corner reinforcements can be omitted.)

The light socket support consists of two corner-reinforcements mounted on the one-inch pine strip as shown. Two holes are drilled in these, as shown at D and C, to take ⅛″ close nipples to mount the light sockets, using standard jam nuts.

The camera support is made from one corner-reinforcement, bent as shown in diagram, and cut to fit bottom of camera. In this operation, it is important to gauge exact distance between side of bracket and center of tripod screw socket, as indicated at A.

Before assembling the lamp sockets, paint the assembly with flat black or black enamel. Then mount the sockets. Cut a 12″ length from the extension cord and connect the two sockets; then splice in remainder of the cord, joining it at a point midway between the sockets. The in-the-line switch is then installed about six inches below the entire assembly where it will be handy.

I mount my camera to this gadget by means of a camera handle I made from a file handle and a quarter-inch No. 20 machine screw. An alternative is to use a regular tripod or quarter-inch screw, and extend the 1″ x 1″ piece an

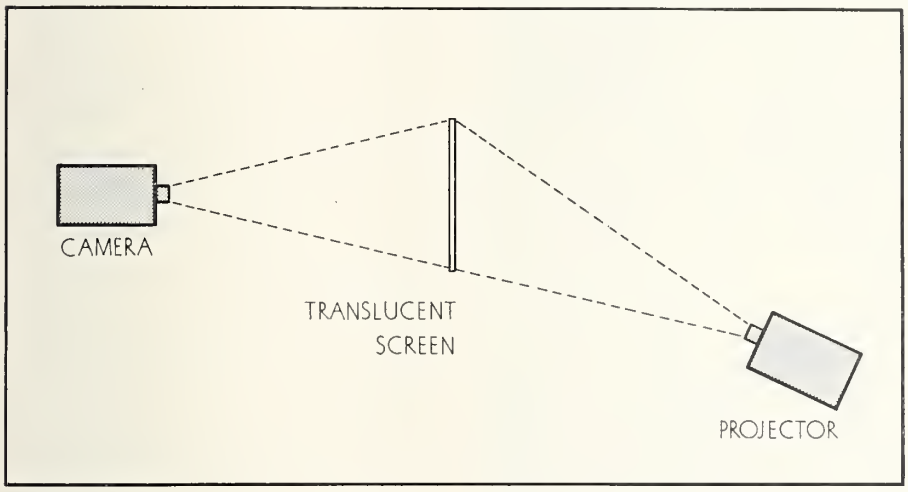


additional six inches, as indicated by broken lines in the diagram, using this for the handle. A final touch is application of strips of felt on the camera base B to protect camera finish and provide a non-slip grip on camera.—*Wm. A. Seeley, Detroit, Mich.*

Eliminating "Hot Spot"

Those who have tried shooting titles with moving backgrounds by projecting the background scene on a translucent screen, have often encountered a troublesome "hot spot" on the screen where the light is more intense than in the rest of the area.

This can be eliminated by placing the projector off center, as shown in diagram below. The image thus projected may not be quite so bright, but opening up the camera lens one stop will correct for this. The very slight out of focus on one side of the screen will scarcely be noticed in the finished title, especially if the projector is kept some distance back from the screen—*F. E. Robinson, Shaker Heights, Ohio.*



Tinting

Short lengths of title film can be tinted for splicing with Kodachrome, using ordinary school water colors. Soak the film for about five minutes to soften emulsion, then immerse film in a shallow container filled with water tinted with water color. Rinse in clear cold water and sponge dry.—*C. W. Mominee, Evansville, Ind.*

Fading Glass

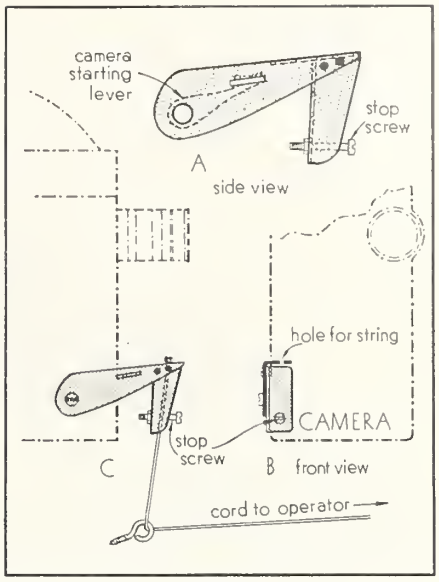
An efficient fading "glass" may easily be made from a strip of clear black and white still picture negative. (The 620 or 616 sizes are most suitable for this.) The clear stock can be obtained, the next time you shoot a roll of still film, by leaving one or more frames unexposed and developing the film in normal manner.

Strips of this stock, cut to suitable length and width, are then immersed in a solution of Craig Fotofade, mixed one-fourth stronger than usual. If dipped steadily and smoothly, a fine gradation from opaque to clear will result.

By placing masking tape in varying patterns on the film before dipping, a variety of wipe effects can also be made with another piece of the film, used similarly to the fading glass. Fading strips made in this manner can be used with any slide or holder designed for use with strips of smoked or stippled glass. — *Keith H. Wilhelm, Stockton, Calif.*

Remote Control

An essential gadget for shooting birds and other wildlife from a camera "blind" is a remote control, permitting starting and stopping the camera from a distance. Diagram above, right, shows such a gadget which I built for my model E Cine Kodak. Made of 1/16" brass, it consists of a lever, 2 pieces, which slips over the camera starting lever and to which is attached a length of cord which leads to cameraman's position some distance away. The two pieces are riveted together in the shape shown at A. The lower member, as may be seen, is L-shape in the cross-section to afford drilling and tapping a hole to take an adjustment screw. This screw, when turned the right amount, serves as a stop to prevent the camera lever being depressed in locking position. The screw, striking front of camera as the lever is depressed, prevents the lever being depressed too far.



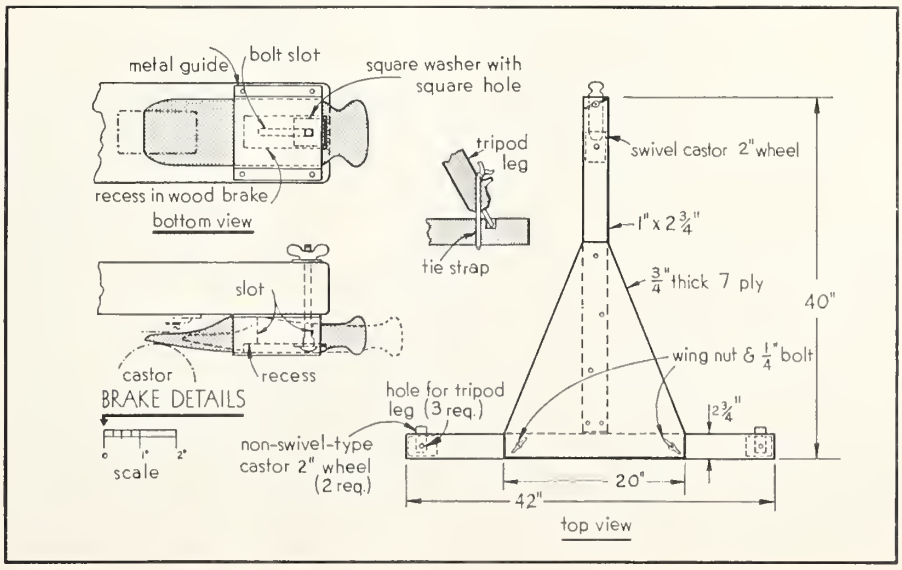
Gadget is held in place by the regular screw in starting lever, which is removed, the gadget slipped in place, and then screwed tight again. The cord, preferably a sturdy fish line, is run through a hole in top of lever and knotted to secure it in place—*Owen Wilson, Maywood, Calif.*

For Dolly Shots

Any amateur, handy with tools, can build an efficient camera truck on which to mount his tripod and camera for effective dolly shots, by following details in the diagram below.

This truck is made entirely of wood, except for the miscellaneous hardware consisting of bolts, screws, nuts and three castors. Exact details are given in the diagram both for construction and for the necessary materials.

• *Continued on Page 66*





● Using a Filmo 70-DA camera Richard Thiriot, Salt Lake City movie maker, has been shooting analysis-films of local football games for past three years.

Football Filmer

Dick Thiriot's Movies Provide Coaches With Post-game Analysis Of Players' Performance

By BILL JOHNSTON

WHEN coach Ike Armstrong's Utah grid star, Frankie Nelson, turned in an all-star performance, chalking up three touchdowns in six minutes against the Utah Aggies Thanksgiving day, both Armstrong and Nelson knew that a great deal of credit for these victories was due to terrific blocking which supported the player.

Who blocked out Aggies' Moroni Schwab? Where was the Aggie safety man? What was Don Smith doing? What happened to George Nelson? These were questions few spectators or Coach Armstrong could answer with finality. The answers, however, were on the genial mentor's desk in the field house the following afternoon, a scant 24 hours after the final whistle that ended the game with victory for the Utes. There, in 1,200 feet of 16mm. film, which contained every play in the game, was the answer to any question Coach Armstrong might have.

The film, the result of a hobby of Richard V. Thiriot, gave the coaching staff a chance to analyze each and every play, allowing them to find out who did what to whom and when. Perched high atop the press box at the Ute stadium during the game was Thiriot, one of the busiest fellows in town for a couple of hours that afternoon. Thiriot, whose Cine-Special picked up all the thrills and excitement of the traditional Thanksgiving struggle, made slow motion movies of the game, a job he has been doing for three years, now.

An hour before the game, Thiriot and his dad who shares his son's enthusiasm for movie making, were setting up their equipment, little knowing that before the final gun sounded, eight touchdowns would be recorded on their rolls of film.

Immediately after the game, the film is rushed downtown to a special lab where it is processed. Using a special homemade machine designed by Wally Barkoff, a local boy, the film is developed immediately and set out to dry, a process that takes all night. Barkoff's device saves a lot of time, for without it the film would have to be sent back east to a processing plant, a procedure which takes one week. As it is, it takes 18 hours for developing and drying.

Thiriot then takes the film, cuts out the bad spots, splices in titles, splices the whole thing together and delivers it to Armstrong so that the coaching staff can see what happened, the very next day. The team takes a look, usually on Monday, and mingled feelings of elation and regret predominate in the little theater.

Thiriot, while being justifiably proud of his job, was quick to point out the pitfalls of movie-making. Cameras have a peculiar habit of jamming at some of the darndest times. Murky weather causes rain to get on the lens, obscuring the pictures, and night football calls for special extra-fast film.

The cameraman starts the camera as soon as the team comes out of the huddle and stops it as soon as the whistle blows stopping the play, thereby catching every bit of action. Slow motion captures the blocking, tackling and the running, allowing the players and the coaches to see what happened on any specific play, The film, during showing, can be stopped, affording opportunity for unhurried study of details of any particular action or play in the game.

In three years of taking football and basketball movies, Thiriot estimates that 50,000 feet of film has run through his cameras. Anderson and Vadal Peterson, Ute basketball coach, are among the first to proclaim the invaluable aid of the films, while anyone who can count will readily admit that 50,000 feet is a considerable hunk of celluloid.

Filming Television Programs Direct From the Receiver

New Eastman Camera Makes 16mm. Movies Of Television Programs, Recording From Broadcasting Station's Monitor Tube

IN BROADCASTING television programs, a special camera picks up the action, converting it into radio-electric impulses which are sent out into the ether to be picked up by television receivers. Now another camera has been developed that can pick up the televised program at the other end—the receiver—and record it on 16mm. film so that the program may be projected on a movie screen for entertainment, preserved as a legal record, or used as a medium by which the program may be re-broadcast later.

This new camera, developed by Eastman Kodak Company engineers, is the first of its kind and produces movies directly from the face of the monitoring tube in the studio. It differs from an ordinary movie camera in that separate synchronous motors drive the camera shutter and the film moving mechanisms independently. In this way the fading and flutter that marks the movies of television recorded by ordinary 8mm. or 16mm. cameras, is avoided. Movie amateurs who have tried shooting televised programs directly off the receiver have found that their movies are marked by the same fault that occurs when attempting to photograph a projected movie: namely, the fading of image caused by the shutters of camera and projector not opening and closing in unison. The dual motor drive of the new camera voids this difficulty in photographing televised programs where a similar problem exists.

A 1,200-foot double-chamber film magazine permits continuous recording of a half-hour program. The magazine is a self-contained unit housing both the unexposed and the exposed film. It may be readily removed from the camera and light locks allow changing loaded magazines in a lighted room.

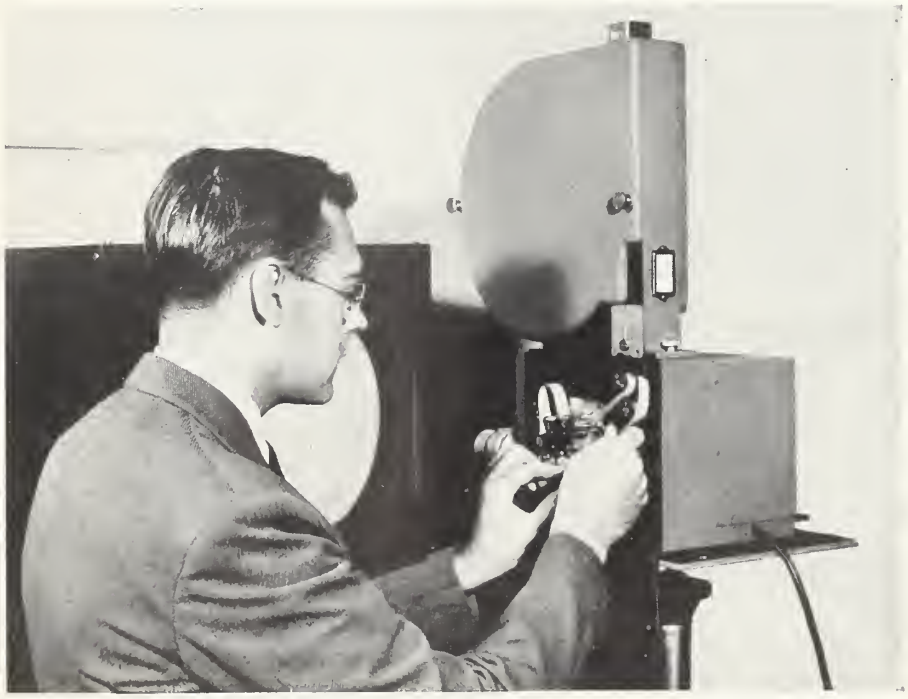
The camera records pictures at the standard sound speed of 24 frames per second. The sound accompanying the pictures is recorded separately by standard methods, using a recorder synchronized with the camera. For reproduction, there is no need to make a dupe print whereby the picture and sound track is combined into a single film, as with other 16mm. sound films. When the television program thus recorded is to be reproduced via motion pictures, the picture film and the sound track are run off on inter-locked apparatus.

Kodak put this new camera on display at the 62nd semi-annual convention of the Society of Motion Picture Engineers which was held at the Hotel Pennsylvania, New York City, the latter part of October. At that time it was announced that the camera was developed in cooperation with the National Broadcasting Company studio at station WNBT and the Allen B. DuMont studio at station WABD.

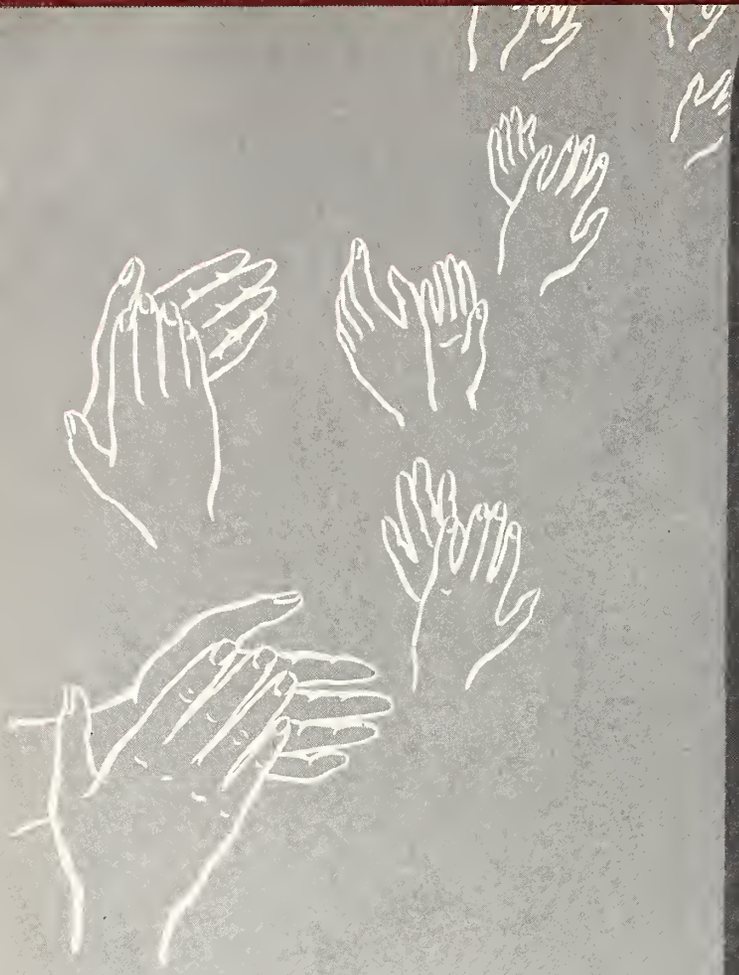
• *Continued on Page 51*



• A flip of a switch starts the new Kodak TV 16mm. television recording camera developed by Eastman Kodak Company at Rochester, N. Y. The Camera produces movies directly from face of the television monitoring tube, which can be used as medium for rebroadcast of programs, air-checks, and for movie screen program material.



• The camera has a 1,200 foot double-chamber film magazine which permits continuous recording of a half-hour program. Light locks permit changing magazines as well as enable threading the camera in a lighted room.



May we join in the applause?

WINNE

"Rambling through British Columbia
16mm. color
Carl Thomsen
Los Angeles, California

"Trapper"
16mm. color
Charles J. Ross
New York, New York

"The Fleet's In"
16mm. black-and-white
Victor Duncan
Dallas, Texas

*THE VER HALEN TROPHY WINNER

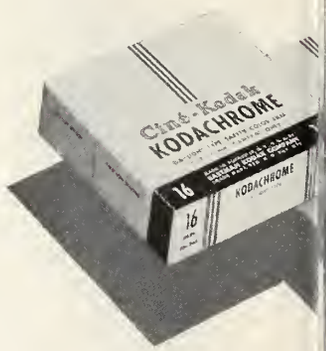
Norville L. Schield
Milwaukee, Wisconsin

Fresno Movie Club
Fresno, California

Mrs. Warner Seely
Cleveland, Ohio

Nestor Barrett
San Jose, California

M. G. Benitez
Forest Hills, New York



F HOME MOVIES 1947 AMATEUR CONTEST

"Through the Valley"
mm. color
arry Atwood
jo, Arizona

"What Fun on Balboa Island"
6mm. color
ohn L. Young, Jr.
os Angeles, California

"A Letter to Grandma"
5mm. color
ohn C. Sherard
ansas City, Missouri

"Interlude in Iceland"
16mm. color
Robert C. Davis
Kansas City, Missouri

"Crazy Over Water"
16mm. color
Frank W. Dibble
Chicago, Illinois

"October's Bright Blue Weather"
8mm. color
Stewart Derr
Detroit, Michigan

"Clairmond"
16mm. black-and-white
John E. Klopfer
San Francisco, California

"Mars"
16mm. black-and-white
Reginald McMahon
Passaic, New Jersey

"Showing Up Father"
8mm. color
O. L. Tapp
Salt Lake City, Utah

"My School"
16mm. color
Larry Frisch and Mario Mercado
Los Angeles, California

HONORABLE MENTION

H. Smith
ancisco, California

I V. Thiriot
ke City, Utah

C. Davis
City, Missouri

Moser
geles, California

l Mrs. Leslie Williams
geles, California

Robert Saxton
Charlotte, North Carolina

Raymond Rohauer
Hollywood, California

Stanley Midgley
La Canada, California

Roth G. Gordon
Vancouver, B. C., Canada

Terry Manos
Bronx, New York

Mrs. Dorothy Wilson
Los Angeles, California

George Kirstein
Parkchester, New York

William L. Lucas
Peoria, Illinois

Oscar H. Horovitz
Newton, Massachusetts

Mrs. James W. Baker
Roscoe, California

Dr. C. O. Whitten
Bay City, Michigan

R. C. Denny
Fresno, California

Joseph Wallikas
Culver City, California

Ralph Boice
Warsaw, Indiana

William J. Bornmann
Philadelphia, Pennsylvania



It gives us great pleasure to extend our congratulations to those movie makers whose names appear here. Each has good reason indeed to be proud of his—or her—achievement with film and camera, and of the recognition accorded by *Home Movies*. We, in turn, are gratified to learn that all the movies in the winners' group and an overwhelming majority of those receiving honorable mention were made wholly or in part on Ciné-Kodak Film.

MAN KODAK COMPANY, ROCHESTER 4, N. Y.

Kodak

With the amateur movie CLUBS

Late news of the activities of groups organized to advance the hobby of amateur movies



● Omaha Movie Club concluded its annual contest on November 14th at which time club president A. C. Tite presented trophies to Robert Bersch and V. C. Olson. Contest winners may retain the trophies one year and if won by them three years in a row, may be retained for keeps.

CHICAGO—South Side Cinema club held its annual Christmas Party for club members, their families and friends, at Hamilton Park Field House Sunday, December 14th. Santa Claus presided over the festivities and had gifts for all. Members brought gifts marked "man" or "lady" which were placed in Santa's bag and later distributed by him. Adults bringing children, also brought along gifts marked for their children, which later were presented to them by Santa.

★

WASHINGTON Society of Amateur Cinematographers December 15th meeting saw screening of additional films entered in club's annual contest. These included Ray Park's "Ice Thrills of 1947," Harold Wagar's "Rainbow Island," and Wilbur Comings' "In The Good Old Summer Time." Another highlight of the meeting was demonstration by Joe Gray of his accomplishments with sound on film at 16 f.p.s.

★

NEW YORK City 8mm. Club has innaugurated a novel program feature called the "Hour of Gab." Meetings which heretofore opened at 8 p.m. now open at 7 p.m., allowing members an hour to get together informally and exchange views and ideas. Members say this gives them opportunity to "get warmed up" before meetings begin, resulting in more constructive discussions.

★

MINNEAPOLIS Cine Clubers recently heard from a movie amateur in Holland who lost all his movie equipment while stationed in the Dutch East Indies during the war and subsequently captured by the Japs. Because the Hollander is unable to purchase new cine equipment in Amsterdam, club members are giving from $1.00 to $5.00 each toward the purchase of a new 8mm. camera and a supply of film which will be sent to him as a belated Christmas present.

★

TOPEKA Amateur Movie Makers held their annual banquet December 11 in the roof garden of Hotel Kansan. Screen program consisted of pictures filmed by members during the past year.

KANSAS CITY—A new amateur movie club for 8mm. and 16mm. enthusiasts is being formed in Kansas City, Mo. under the direction of Robert C. Davis, a trophy-winner in Home Movies' 1947 Annual Contest. Interested amateurs may communicate with Davis by writing Box 7618, Station D, Kansas City, Missouri.

★

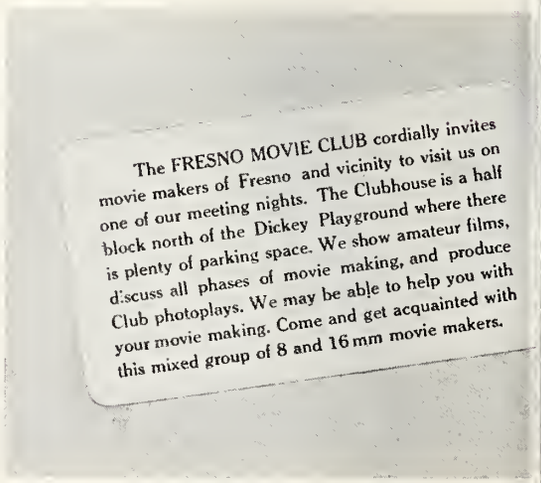
AURORA (Ill.) Cine Club held its third annual contest November 26th, awarding first prize to J. L. Rokop for his color film, "Under Canadian Skies." Second prize went to A. H. Mantzke for "Rambling Thru The West," and Mrs. Nellie Wise received third prize for her film "Aurora."

★

ALHAMBRA—La Casa Movie Club of Alhambra, Calif., featured a program of member-made films at its December 15th meeting. Included in the program



● Los Angeles 8mm. Club concluded its annual contest with a banquet and awarding of trophies on December 6th. At left, donor Harry Babb presents First Award Trophy to Miss Sylvia Fairley. At right, former club president Bill Wade presents third prize trophy to Milton R. Armstrong. Twenty films were entered in contest, 15 were awarded trophies.



● To publicize the Fresno (Calif.) Movie Club and build its membership, member R. C. Denny had these cards printed and placed on Fresno camera store counters for distribution to cine fans. Quick, convincing message has attracted many new members to club.

was "Home Christmas," by A. N. Bierkle; "Catalina Bird Farm And Seal Rock," by Mrs. James B. Lewis; "Christmas At Our House," by Mr. and Mrs. F. A. Carnahan; and " 'Twas About Christmas," by Charles J. Ross.

★

DENVER Cinema League now has a regular meeting place, at 1534 Court Place and meets the first Monday in each month. Its Traffic Safety Film, made in cooperation with the Denver Police Department is nearly completed and will be available to schools and clubs very shortly. They have chosen a new slate of officers for 1948 headed by Markley L. Pepper, President, and Otis L. Dunn, Vice-President and John Barksdale, Secretary-Treasurer. The new President screened his latest film, "The Big Three," filmed at Zion, Bryce and Grand Canyon National Parks during the past summer.

★

AUSTRALIA—Thirty-two movie amateurs of Gisborne, Australia gathered together recently, under the chairmanship of Mr. I. Corn, and formed the Gisborne Cine Club. Elected were 25 active members, six associate and one social member. The new organization received a letter offering the support of the Gisborne Repertory Society in the production of club films.

★

KANSAS CITY Amateur Movie Makers concluded its annual contest at its November meeting, awarding 1st. prize to E. M. Barnard for his "Icecapades;" second prize to Robert C. Davis for "Southwestern Sojourn;" and third prize to William and Violet Goodson for "Mother Goose's Children."

★

FON DU LAC—The Movie Division of the Fon Du Lac Camera Club demonstrated tape and wire recorders at a recent meeting, showing the possibilities of adapting this new medium to provide synchronized sound for both 8mm. and 16mm. films. Also announced was a committment received by the club from the local Association of Commerce to make a color film of the city's annual Christmas celebration and the arrival of Santa Claus.

★

FRESNO (Calif.) Movie Club, whose club-produced picture "Money To Boot" was an award winner in Home Movies' 1947 Annual Contest, is currently producing a 16mm. color film for the local Advertising Club.

★

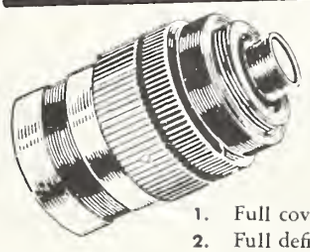
LONDON—Fourfold Film Unit, most active amateur group in British Isles, is winding up shooting on its latest club production, "Account Settled," reports Denys Davis. A premier public showing of "Time To Consider," club's last production, is planned for January 1st.

• *Continued on Page 52*

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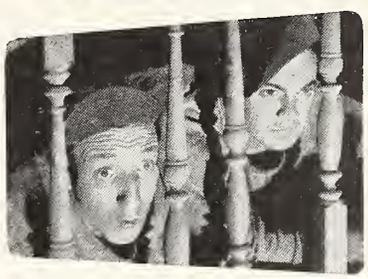
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● ● ●

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Alan Mowbray
Desperate odventure of a womon seeking ta rescue her husbond from a remate penal colony. Tense, oction-filled.

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Kirby Grant
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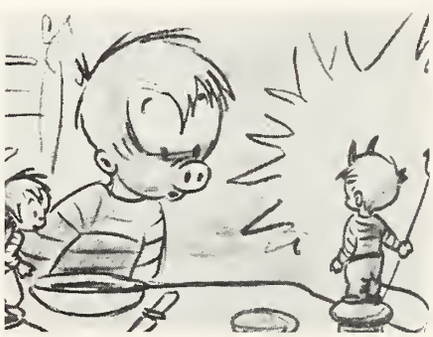
←
ROYAL WEDDING, ELIZABETH & PHILIP

Here is a special Castle Films News Parade covering recent wedding of Princess Elizabeth to Lieut. Philip Mountbatten in England. Splendid photography secured pictures of this unusual and historical event from every commanding location along the route of the procession. Subject is available in two 8mm. and three 16mm. editions.

WOMAN OF THE TOWN →

Featuring Claire Trevor, Albert Dekker and Barry Sullivan, this 9 reel 16mm. sound subject presents a colorful epic around an exciting legend in the life of the original crime-buster, William Barclay Masterson, better known as "Bat" Masterson, "fightenest" marshall in history. Distributor is Commonwealth Pictures Corpn., N. Y. City.





← **JOHNNY LEARNS HIS MANNERS**

A new technique in film animation is utilized to tell the amusing and instructive story of a little boy named Johnny, who began to turn into a pig when he heeded his "badself's" promptings. Subject is being distributed in black and white, 16mm. sound, by Pictorial Films, Inc , 625 Madison Ave., New York City.

DARK HORSE →

Starring Phillip Terry and Ann Savage, this 6 reel Universal Pictures entertainment film presents an amusing satire on small town politics in which, after numerous misunderstandings, justice and romance win out. Available after January 19, from United World Films, Inc., New York City. Rental rate $17.50.





← **WILDFIRE**

Starring Bob Steel, Sterling Holloway, John Miljan and William Farnum, this is an astounding story of a horse set against the breathtaking background of the wild lands and filmed in color. Available in 16mm. color and sound from Film Highlights, 330 West 42nd Street, New York City, New York.

Camera Adventure In Canada...

Continued from Page 21

branch in the event I had trouble with my camera. To my amazement I received it back by air express in Vancouver in perfect working condition in two days time.

Such service filled me with optimism and I now started to shoot pictures in Stanley Park, only a few minutes from heart of the city. This park comprises 1000 acres preserved in their original primitive state. There I found a forest carpeted in lush green muskag, with a canopy of giant maple trees with leaves often measuring eighteen inches wide. These beautiful leaves inspired me to use them as a background for my titles.

This primitive forest offers ideal retreat for lovers of nature as well as photographers. In June its beauty is at its height, due to the blossoming of the scarlet rhododendrons and the golden scotch broom.

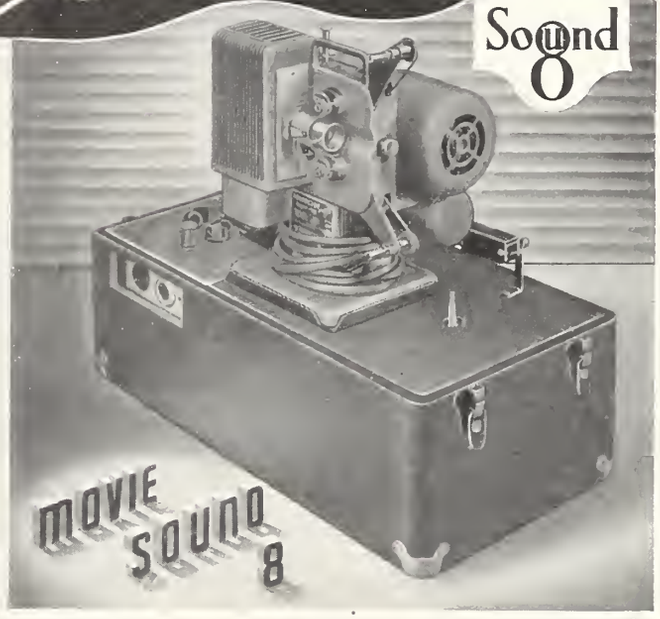
The majestic Lion Gate Bridge, connecting this park with West Vancouver, offered an excellent background in photographing the many ships entering and leaving Vancouver Harbor. Several of the shots taken of the steamers were from the bridge looking straight down. This change of camera angle proved very effective.

At the harbor itself I was fortunate in seeing the "Pamir," world's largest sailing schooner. Formerly belonging to Germany, this vessel was now a prize of war, having been captured by New Zealand. It is nearly 400 feet long and with its four masts carries 40,000 square yards of sail. Gaudily painted in blue, white and red and touched up with black, it was a perfect subject for Kodachrome, against Vancouver's skyline. Invited to have a "spot" of tea with the captain, I was prepared to meet an old grizzled and bearded host. Instead I met Captain Champion, a dapper chap in his thirties, who commanded an even younger crew.

With so many beautiful and interesting things to photograph, I soon accumulated enough exposed film to send to the Eastman laboratory in Hollywood for processing. Anxious to know the quality of my shots and also that my camera was working satisfactorily, prompted me to send a roll of film every so often to the Eastman branch at Toronto, Canada, for processing. When finished, they would return film via air mail to me at some designated advance point on my itinerary. Sending the film to Toronto eliminated any difficulty at the custom office.

My trip continued on to a lumber camp near Hope called "Silver Skagit." After gaining permission from the lumber company, I was allowed to climb

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into the cab of one of the big trucks used in hauling logs. Thus I was able to shoot pictures as I traveled to where the trees were being felled. These trucks carry loads up to 100 tons, and once they start down hill there is no stopping them until they reach their destination.

Little did I realize how rough was the road until next I took a reading with my exposure meter. Then I learned that the terrific jolting of the truck on which I rode had injured its delicate mechanism. Warned to take along another meter, saved the day for me.

I spent some time taking pictures of the cutting and felling of giant trees and of the operations involved in loading these monsters of the forest onto trucks. Then we started to return to Base Camp. Before going very far, I was startled by the sudden blowing of camp whistles. Men began running up the road. It suggested quitting time here in America and I presumed that the same custom prevailed in Canada.

But I soon learned that something more serious had occurred. "A forest fire" was the message which flashed among the men. "Now for some unusual movies!" I said to myself and quickly fastened my camera to the tripod. But before I could even get a reading from my exposure meter, the flames had raced from bottom to the top of the mountain, furiously consuming dead leaves and underbrush.

I soon realized this was only the beginning. In a few minutes I was in the midst of a roaring forest fire with flames leaping skyward and heat that was almost overpowering. In an instant flames seemed to be all around me. Facing this wall of fire, I was not unaware that there was increasing danger of the wind changing and the flames racing to the

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4336 Sunset Blvd.

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LONG BEACH
Tate Camera Shop
2819 East Anaheim St.

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Films Incorporated
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Hollywood Movie Supply
4279 Crenshaw (Zone 13)

Ralke Company
829 South Flower St. (14)

FLORIDA

PENSACOLA
Imperial Motion Picture Co.
401 N. 6th St.

GEORGIA

DECATUR
Popular Pictures Company
P. O. Box 223

ILLINOIS

BERWYN
Colonial Camera Shop
6906 Windsor Ave.

CHICAGO
Bolotin Camera Exchange
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Films Incorporated
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Ideal Pictures Corp.
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Zenith Cinema Service
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BALTIMORE
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BOSTON
Don Elder's Film Library
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284 Boylston St., opposite Public Gardens

Frank Lane & Co.
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Wholesome Film Service, Inc.
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Union County Film Service
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Hallenbeck & Riley
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Reed & Reed Distributors, Inc.
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other side of the canyon, which would have completely encircled me with fire. There I continued to take pictures until the heat became so intense I was at last compelled to return to the Base Camp.

This, too, was a photographer's scoop —but at what a cost! For the following day there remained nothing but ten miles of smouldering ruins of what had been a fine stand of timber the day before.

After this terrifying forest fire experience, my trip continued on into the Okanan valley called the Land of the Ogopogo. The Ogopogo is a legendary monster prominent in Indian folklore, which supposedly has been seen frequently in recent years disporting in the blue waters of Okanagan Lake.

In spring this valley is one mass of apple and peach blossoms and the lake a sheet of sparkling turquoise. The weatherman here claims over 2000 hours of sunshine annually. Just like Southern California, in fact, except that here one sees the sun. With the aid of my Pola-screen I was able to bring out some wonderful cloud effects.

Kelowna is among the picturesque spots nestled on the banks of this lake. Here each year is held a regatta that attracts visitors from both Canada and the United States. There is plenty of color at this event with the bright red uniforms of the Wenat-

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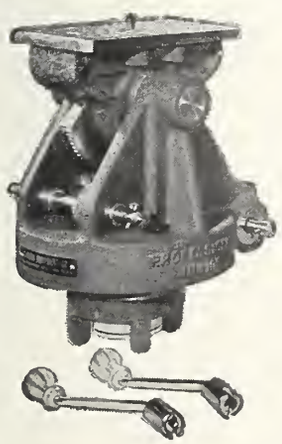
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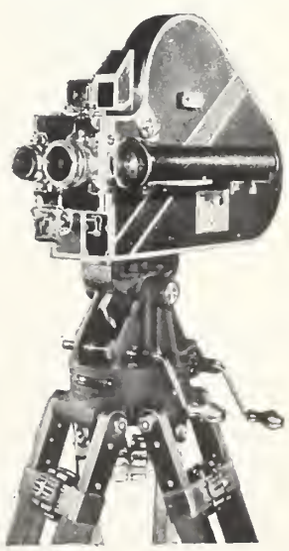


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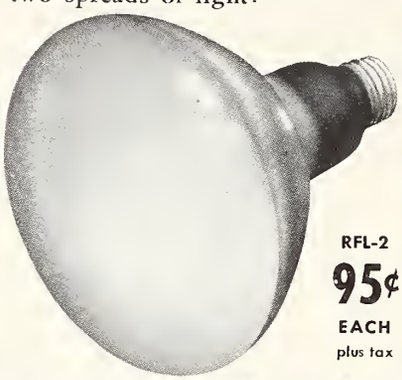
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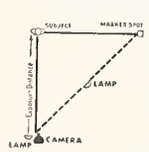
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chee Band from Washington a highlight even in this vividly toned festival.

My next stop was at Nelson, which is about 300 miles east of the Okanagan Valley. Called the city of electricity, this beautifully illuminated spot is located on Kootenay Lake, with many power dams nearby.

Each house in Nelson is allowed one electrical outlet wired ahead of the meter, allowing its tenant free electricity. Usually this outlet is on the front porch. These lights often burn all night which accounts for the fact that the city sparkles with light from dusk to dawn.

Members of the Game and Fish Department of the Provincial Government of British Columbia invited me to accompany them on a trip to Gerrard Creek, near end of Kootenay Lake, where they have established a trout hatchery. Some of the red speckled rainbow trout there have reached the astonishing weight of fifty pounds. I made shots of the trout, both in and out of the water.

Near Nelson there is a colony of Doukhobors, descendants of Russians who migrated to western Canada many years ago. These people have divided into two groups with conflicting ideologies and every so often go on a rampage. I happened to be there during one of their disturbances, at which time five buildings were burned to the ground. The next day a friend drove me to Crestova, one of their settlements near Nelson, and to my surprise I saw three hundred of them holding a religious meeting follow the night of destruction.

The "Douks" have a strange custom of parading in the nude at these gatherings! I was a little puzzled in deciding how to make shots of such a spectacle in such a way that they would not be offensive. This I accomplished by using a wide angle lens, slowly panning as I shot.

On my way back to Nelson I shot another sequence of pictures of the grave of Peter Verigin, quite the most outstanding figure of this peculiar sect and an intimate friend of Count Leo Tolstoi. He ruled until his death as theocratic czar of all the Doukhobors and exercised his authority in much the same manner of the Biblical patriarchs.

In contrast to this hectic activity of the Doukhobors. I next spent two days traveling up to the Arrow Lakes, a part of the Columbia River, to Arrowhead. This delightful trip was made on the old river steamer the S.S. Minto, 50 years old and with more than one million miles of travel to its credit.

Due to the vibration of the steamer I ran my camera at thirty-two frames per second and opened my lens one stop to compensate for the difference in camera speed. The photographic opportunities on this trip were unsurpassed.

Having heard so much about the Sockeye salmon run at the Little Adams River near Kamloops, I decided to close my picture with shots of these fish returning to their spawning grounds. Their habits are most interesting. Each four years millions of these fish leave the salt water at the ocean and travel up the Fraser River, continuing on to the Little Adams River, where they spawn and die at the place of their birth. As the fish reach the fresh water of the river their color changes to a bright red and they stop feeding. The journey up the river takes about one month, and after the female spawns and lays her eggs, the male fish fertilizes them and both then die. The unusual and interesting thing about salmon is that they always return to their place of birth, after four years.

The International Pacific Salmon Fisheries commission, whose offices are at New Westminster, B. C., know almost to the day when the salmon will reach their spawning grounds. Generally it is about October 15 and the big run occurs every four years. The next one will occur in 1950.

Never have I seen better subject matter to photograph in Kodachrome than these bright red fish in the clear blue water with abundant autumn colors in the background. Truly this could be called "Nature's Paint Pot." A shot of salmon eggs in the water and of the dying fish forms the climax of my picture.

One of the rewards of my first trip to Western Canada was the many friendships that resulted. This, more than anything else, encouraged me to return there each summer for the next three years, which enabled me to add new movie footage to my documentary of British Columbia.

My only compensation in making this picture is the elation that has come in watching others enjoy it on the screen. I was highly honored with an invitation from the Hon. Lieutenant Governor Banks and Mrs. Banks of the Province of British Columbia to have dinner with them at the Government House and show my picture.

Since then, the film has been in

CORRECTION

In Post Pictures Corporation's advertisement, which appeared on page 805 of the December issue, an error occurred in the price of "Songbook of the Screen" subjects. Correctly, the list price should have read "$20.00 each."

great demand by various civic clubs and other organizations in Southern California, such as the Foothill Service Club for the Blind and the Riverside Art Association. Proceeds from a recent showing at the Foothill Club went to Braille Institute, while the Riverside Art Association showing benefited the current drive for funds for the Navajo Indians.

Action Unlimited... !

• *Continued from Page 23*

are best shot from such a position. Just make sure your pan head is working smoothly, because you'll be surprised at how quickly a bronc can buck out of the frame.

Keep a close watch on the program. Manage to slip across behind the chutes for close-ups and still get back to your grandstand seat for the long shots when you need them. Bucking, bull-riding, and calf roping events usually are run off in groups of six or eight contests, then a change of events, then back again.

You can have some fun by shooting a half dozen 'rides' at very slow camera speeds, starting the camera on each before the chute is swung open to let the horse into the arena. When cut together and run at normal speed, it looks as if horses and riders are spilling out at a great rate.

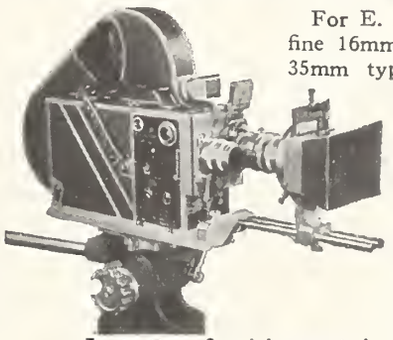
Another amusing insert will cost you a litle film, but is worth it. It's an old trick, of course, but it is always good. Turn the camera upside down and shoot bronco or bull rides until you get one where the rider takes a spill. Make these shots at 32 or 64 frames per second.

During the calf roping and bull dogging events, exciting scenes are possible from a low angle down near the starting chutes. A close-up of a calf roper, with his 'piggin string' clenched in his teeth, and his alert pony showing as much tense eagerness as his rider, can be a dramatic shot.

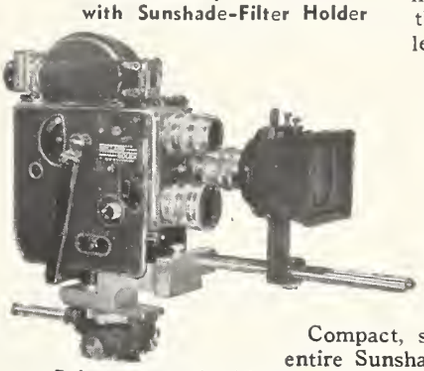
I have a regular 'beat' for filming rodeos: The grandstand for some long shots, then a swing around behind the corrals to catch some close-ups; then down by the starting chutes to film semi-close-ups of the bull doggers and calf ropers getting ready and starting; then back to the grandstand. Along the way, I keep an eye peeled for amusing reaction shots of spectator groups.

When the show is over, I make for the top of the grandstand to catch a shot of the crowd dispersing. But my day isn't done, and yours shouldn't be, at this point, either. Over at the chutes, they'll be writing out checks for the winners of the day's contests. The boys may be rolling dice for their prizes cheerfully gambling the money they

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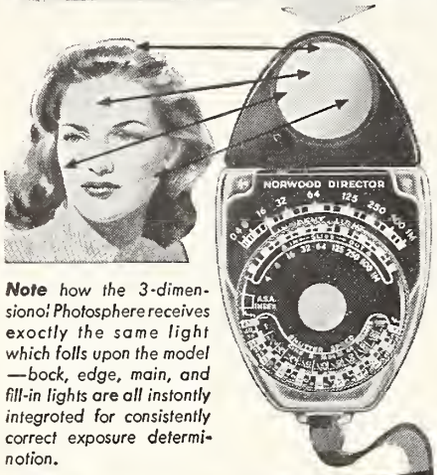
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staked their lives to win. They'll be working the stock, hazing it out to barns or other corrals for the night. With the low sun, and a little dust, this is a time to try for some backlighted and dramatic pictorial shots. Let the film run a little under on exposure, and with the golden light of the low sun, you can reel in some prize footage.

Invariably there is a lusty carnival operating in conjunction with a rodeo, and after the contests, riders and cowpokes are to be found squandering their prize money on rides and the side shows. An interesting sidelight shot is to picture cowboys riding the wooden steeds on a merry-go-round after a tough day in the saddle in the rodeo arena.

Usually carnivals are well lighted for night shots and where Type A Kodachrome or Super X pan film is used with a fast lens, there will be plenty of interesting material to shoot for the movie amateur who is so prepared.

Rodeos are not necessarily limited to western states. Traveling rodeos now regularly visit important towns and rural centers in almost every state. Even New York City has its annual rodeo show in Madison Square Garden. So if you have become surfeited with the sameness of your filming fare, keep your camera in readiness for a bang up shooting holiday the next time a rodeo comes your way.

Home Movie Home . . .

• *Continued from Page 25*

of silent films, it may be plugged into the opposite wall outlets and will not be affected by operation of the rheostat.

A four-pole switch, with two poles connected to the radio and two poles to the sound projector, permits the operator to select either source for the auxiliary speaker in the projection room. A second extra speaker with an individual volume control is placed in the bathroom, so that the operator is never out of contact with radio programs or sound films being shown.

Figure 2 shows the 8mm. Ampro projector and 16mm. Victor sound projector mounted side by side on one inch pine shelves braced against the wall. The 20 amp. rheostat is covered from view by Mr. Ballard's head. Both projectors are prefocused on the screen at 25 feet. A 500 watt projection lamp provides ample light from both projectors and makes it possible to change over from one to the other with little noticeable difference in screen brilliance. By using standard size coated lens, the images are approximately the same size. Ballard uses a Bolex H-8 for his own personal filming.

A microphone and turntable are used with the 16mm. sound facilities to provide narrations and musical accompaniment for both 8mm. and 16mm. silent film showings.

Editing equipment and storage cabinets for 8mm. films are kept on a table to the right of the projectors. All 16mm. features and short subjects are spliced on 1,600 foot reels ready for showing and kept in a specially built floor cabinet.

In the center of the combination hobby room, Ballard has built tanks and reels for processing his own sound and Ansco color movie film. Figure 3 shows this equipment being prepared for use by Ballard and his wife. All equipment was either home made or bought from a second-hand dealer, except the aluminum reel, which had to be made to specifications for processing color films.

Since color film has to be developed quite critically, the 8 aluminum rods on the reel had to be milled out to allow complete development. First, a film slot 1/8 inch deep and 3/4 inch wide was cut out to hold the film in place as it is wound on the reel. Then, a second groove of 1/32 inch deep and slightly wider than a 16mm. frame was cut out. These grooves made it possible for chemicals to wash each side of the film, as well as allowing the second exposure lamp to reflect light to all portions of the film. Thumb screws on one rod make the reel adjustable for film shrinkage. Since tacks cannot be used in the rods, small clamps of oxidized copper are used to hold the ends of the film on the reel.

Galvanized tin sheets were cut and soldered together to make the developing tank. A lead pipe tapped into the center serves for a drain. The wash tank is a second hand porcelain sink. To assure even rotation of the reel while processing, a small juke box motor was bought and adapted by changing the gear assembly for slower operation. This motor was mounted on a table between the developing trays and connected to the reel by spring belts. A cigar box was cut to fit over the motor to safeguard against arcing of motor brushes light-streaking the film during development. A wooden drying rack can be seen in the background of Figure 3. This is covered by a cellophane protection to keep off dust. Added to all this is the welcome Ballard extends to all movie fans to visit his home theater and darkroom.

"As far as I'm concerned, making and showing movies will never stop being the world's swellest hobby," Ballard says.

Ski Movies...

• *Continued from Page 18*

ing in hazardous jumps—always thrilling stuff for movie cameras. Today, the best movies of these events are invariably shot by the amateur with light 8mm. or 16mm. cameras, enabling them to set up in the most advantageous spots for the best shots.

What makes skiing such good movie material are the humorous situations which invariably occur, usually at the expense of the dubs. It isn't funny to them of course, but on the movie screen its good for laughs. There's the antics of the "snowbunnies," the dub whose ski technique has a very rough beginning and invariably a sore ending! Then there's the "schussboomer," a reckless novice who, not having learned to control his skis, goes booming down a slope, scattering other skiers or bowling them over like dominoes.

Here are some tips for the skiing cameraman based on experience of experts and professionals:

To accent the steepness of a hill, film the slope in profile, if possible, or shoot from a downhill position. If you shoot uphill, the slope will appear to flatten out on the screen.

Keep your camera always wound and the focus and exposure set for the next shot. Things happen fast on ski runs, so be ready for an instant take without having to fumble with the camera for adjustments.

When filming moving skiers, let your camera "follow" the subject, swinging with the skier as he moves, keeping your subject centered in the viewfinder for the entire shot.

Be doubly careful with exposures. The brilliant sun and glistening snow make the light doubly brilliant. If you're using Kodachrome, forget your exposure meter for average shots and shoot at f/11—which renders perfect exposure for cameras timed at 1/30 sec. when running at 16 f.p.s.

Here's your chance to try effects with backlighting. Be sure to use a sunshade on your lens, though. Then get set for a few shots of skiers zigzagging down a slope with the sun playing on the plume of snow issuing from the speeding skis.

If you're out to make a really serious ski picture, don't try to get your shooting all done in one day. Rather study the surroundings, the people, and carefully pick your camera set ups. Perhaps you'll make other trips to the ski area and may even find better days, photographically speaking, if you failed to find bright sun and clear skies on your initial trip.



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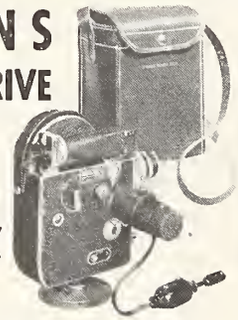
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How To Develop Your Story Ideas . . .

• *Continued from Page 28*

and do their best thinking by tackling the third stage and trying to compose the story. Most of us find that our best thinking is done at the typewriter. All too often, just sitting and thinking about it becomes a pleasant form of wool-gathering.

Few individuals possess the rugged mental fortitude to sit down for an extended period and "think out" a story in completed, ready form. Most of us, lacking that iron discipline, find that the quickest and surest way to think the story through is to start to do something about writing it. If we could be sure that an extended period of "just thinking" would be productive and sustained, there would be every argument in its favor. Since we cannot be sure, the best method is to get something down on paper, then go on from there. Ideas, so long as they exist in the mind only, have a vague and tenuous quality; it is difficult to pin them down, organize them, marshal them into effective form. Once we get something down on paper, however badly, it is a different story. The thing is no longer vague and shadowy; it consists of real words on a real sheet of paper—and it is much easier to take that reality and improve it than it is to reshape a purely mental notion.

It is obvious that some persons have more natural facility in doing all of these things than others have, but it is also true that all of these faculties can be developed by practice and exercise of them. These abilities cannot be strengthened by just thinking about it, or by wishing, but they can be developed by using them. In other words, the way to learn to write stories is to write stories. Nobody ever learned by sitting and wishing; a great many have learned by doing something about it.

The first step in doing something about it is to tackle this matter of gathering material and ideas. As we have already remarked, ideas are found everywhere. The trouble is that most of us permit dozens of good ideas to flow past us every day without ever recognizing them as the raw material from which good movies could be made. Even if we recognize them, we merely make a mental note to do something about it some time, then forget them forever.

Here, again, the most reliable method which anyone has ever discovered for developing these faculties is to get something down on paper—in other words, acquire the notebook habit. When you see a background that would be a natural for a movie shot, make a note of it. When a "Fibber McGee and Molly" program on the radio suggests to you an idea for a little domestic comedy that could be played by the members of your family, make a note of it. When Joe Palooka does something in the comic strips that brings to mind a story which your movie club could enact, make a note of it. When you read a newspaper story that has a perfect situation for a dramatic short, make a note of it. If you read a short story in a magazine that suggests a fresh slant, make a note of it.

Actually, you may never carry a real notebook at all. All of these things may be scribbled on the backs of old letters, on odd scraps of paper, on the butcher's bill; all of us do that occasionally. However, you are likely to find, as we all do occasionally, that such bits and pieces have an infuriating way of getting lost. A little black notebook from the dime store will be a more satisfactory solution to the problem.

Until you have given the notebook habit a fair trial over a reasonable period of time, you will never believe how effective it can be. It will rapidly sharpen your faculty of observation; soon you will see ten ideas where you were only conscious of one before. More than that, these ideas will not flit into your attention and then out of it forever; they will be right there, in black and white in the notebook, for days, months or years.

Naturally, your interests will largely determine what goes down in the notebook. Two persons with different interests could live through the same experiences, day after day, and end up with completely different notebook entries. If your interest is documentary films, ideas pertinent to the film of reality will fill the pages of the idea book. If your interest is in story films, your notes will concern mostly people and the things that happen to people.

Even though you were never again to refer to the notes you have taken, they would have served a highly useful purpose, by merely making you more conscious than before of the ideas which pass before you every day. Furthermore, the act of writing down the note will help to impress the idea in your unconscious mind, ready for use at some future time.

However, we are not yet through with the notes, nor have they served their full purpose. Comes the moment when you decide to make another film, but haven't a notion what it is to be. Now is the time to do a little "contemplating." Pick a good easy chair in a comfortable spot. Lock the door, send the rest of the family to the movies, or do whatever is necessary to insure complete peace and quiet. Throw a mattress

over the telephone. Barricade the front door and disconnect the doorbell. This process, naturally, will probably alienate all your friends and the loving members of your family—but then, we can't have everything, can we?

Having set up our drastic conditions of peace and quiet, sit down with the notebook. Tell yourself that you're not going to get up from that chair until you have at least the germ of a good, usable idea. But—and this is a big but—be relaxed about it. Don't clench your jaw and grit you teeth. You can be determined without being tense. We're going to put the unconscious mind to work, or so we hope, and tension won't help with that. What we want for the time being is the state of mind usually described as day-dreaming. We should be physically relaxed and mentally alert in a calm, unruffled way.

Now, thumb through the notes, idly, almost carelessly. As you thumb through them, think what they might mean in picture terms. As you look at an entry, think of it with variations. What would have happened *if*—? Reverse the situation. Alter it. Kick it around. If it doesn't seem fruitful, pass on to the next entry. As you go along, watch for possible combinations of various entries. That note about the funny looking woman you saw on Center Street the other day. The entry about the vacuum cleaner salesman . . . Hmmmm! Wonder what would happen if a vacuum cleaner salesman called on a woman like that? . . . If the answer seems interesting, we may be on our way to a story. If it doesn't, we continue to mull over the notes. Somewhere along the line, an idea will germinate, then jell.

Don't be discouraged if your first session of this sort doesn't turn up a masterpiece. Keep at it. It works. Be relaxed about it, but don't let your mind wander away from the problem. Resist the temptation to knock off for a while and look at a new magazine, or raid the icebox. Relax, but keep at it.

If this doesn't seem to bring results in the daytime, try the same routine just before going to bed, then sleep on it. Tell yourself that you are going to wake up with one usable idea. The funny part about it is that you probably will.

Whichever method you use, somewhere along the line you will come up with an idea. Not a great idea, perhaps, nor a complete one, but the germ of an authentic idea. When that happens, it is time to stop day-dreaming and get down to work. Having found an idea, it would be fun to sit around comfortably and think about it, and mentally

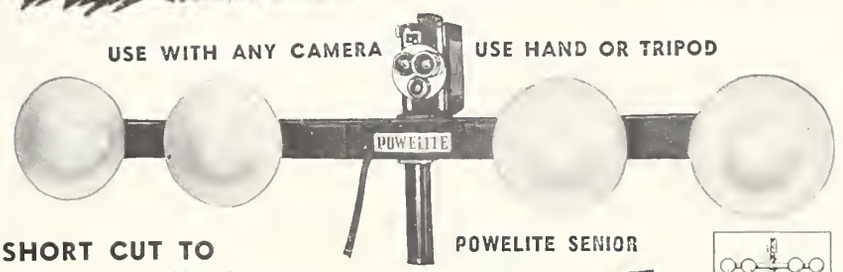


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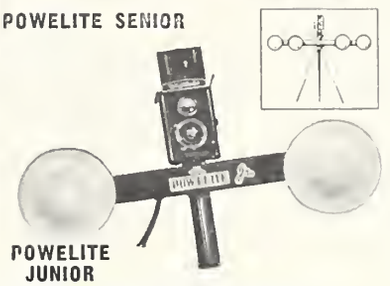
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pat ourselves on the back for being so clever. The trouble is, that if we do so, we may never get any farther.

So, having found an idea—get something down on paper. Make it brief. Just as brief as it can be and still express the complete notion. Never mind the fancy words and literary flourishes. Nobody but us is ever going to see this first draft, so who are we trying to impress? . . . And with this simple, terse memo of an idea, we are on our way to a story.

(To be Continued)

Movie Analysis--"So Well Remembered" . . .

• *Continued from Page 27*

The movie covers a long period of time, from shortly after end of the first World War to conclusion of the second World War.

One of the most exciting sequences occurs about the middle and depicts Mills' youthful endeavors to eliminate slums from his home town. This was an especially needed reform because there was a strong threat of a diptheria epidemic. Mills is shown campaigning for a seat in Parliament, backed by the owner of the tenements after Mills naively accepts the owner's medical report that conditions in the tenements are sound.

In a long shot, we see John Mills standing in the town square before a huge crowd and giving a speech in the rain. As he talks about aiding the welfare of the people, the camera dollies back, passes through a window of a tenement bordering the square, and then pans about to reveal a mother tending a sick child in the apartment. A doctor has just finished examining the child and, from the dialogue, it is evident that the boy is ill with diptheria.

Here is the best of many fine examples of the use of a "moving" camera. The dolly and pan action smoothly bridge the gap between two separate scenes—Mills campaigning and the sick child—both of which occur at the same time. Moreover, it provided a strong and immediate contrast between (1) Mills' speech in which he says that everything must be done for the town's children and (2) the sight of one of these children badly ill.

This same moving camera device was used a little later in the movie after Mills' own son is taken ill. The scene opens with a full shot of the doctor tending the child in bed. The camera trucks back, passes through a window, and, outside the building, dollies downward to the ground floor where we see Mills standing by a window. Through the window, we see the doctor approaching him, obviously after leaving the child. They talk, but their voices are not heard for the camera is now outside the building. But from their manner, it is evident that the boy has died. Here, again, the "moving" camera was used to smoothly tell the story with a minimum of action and dialogue.

For the amateur, this use of the "moving" camera offers a multitude of effective movie-making ideas for his own films. As a whole, *So Well Remembered* is so excellently made that it is worth studying also for its construction, its cutting and its efficient storytelling. The diptheria sequence is particularly worth noting; it employs the moving camera, cutting, transitional devices and other cinematic methods that the amateur can use in his own movie making. Following John Mills' discovery of the outbreak of diptheria and the town's governing council taking immediate steps by establishing a free clinic, here is the way the sequence vividly develops on the screen:

In a long shot of Mills' bedroom, we see him wearily enter late at night. His wife, in bed, urges him to go to sleep, but he insists that he has work to do.

Fadeout and fadein here introduces a full shot in which we see Mills feeding paper sheets into a printing press. The camera trucks sideways, following the route of the paper through the cylinder and out at the other end of the press. There the camera stops and a printer's helper picks up one of the printed sheets. On it, we read in huge letters: "Diptheria can kill your child. Go to the clinic at once."

Next is a fade-in-and-out to a long shot of children leaving a tenement home followed by their mother. There's a cut to another long shot of a mother and child leaving a tenement, then a cut to long shot of a mother holding a child in her arms and walking up a street towards the camera. The camera pans with her until she passes the camera and then we see posted on a wall one of the huge signs.

Then a fadeout and fade into a long shot of the free clinic advertised on the poster. In the foreground we see a nurse attending to a young boy. A line of women with children stretches to the door. Here a cut to a full shot of Mills' aristocratic wife standing in the line with her son who is loudly crying, is effective. They cut to a closeup of her agitated face, frantic and nervous, upset at mingling with ordinary people at the clinic. This is followed by a full shot of her as she breaks out of the line; the camera pans with her as she leaves the clinic, then it dollies forward and tilts upward to a

huge poster on the clinic wall: "Diphteria can kill the healthiest child."

Then there is a fadeout and fadein to a medium shot of Mills typing a letter. The camera moves in for a closeup of the envelope as he seals it. We see that it is addressed to his political supporter, the owner of the tenements in London.

The scene dissolves on the closeup of the envelope to another closeup of the same envelope which we now see crumpled and bears a postmarked stamp. The camera pans along the arm holding the envelope and trucks back to reveal the political supporter sitting in Mills' living room, holding the letter under a lamp, and awaiting Mills. Through a window in the room, we see Mills approach the house and then we see him enter the room. In the conversation that follows, we learn that Mills had mailed in his resignation as a candidate for Parliament because of the diphteria epidemic which he feels could have been prevented if he hadn't accepted the medical report of his political backer.

This sequence of events, as one can see, consists of a series of brief scenes. Each carries the story progressively forward and each shot serves as a stepping stone in this steady progress of the narrative. The poster sign is cleverly woven in three times. First, it serves to introduce the women leaving home for the clinic and then it introduces the clinic itself. The last poster emphasizes the fact that because Mills' son was not immunized, he may be taken ill. The device of dissolving on closeups of the envelope served as an effective transition.

The moving camera was used in each of these brief scenes. Twice, it was employed to jump from one image to another. As an example, the camera pans with the woman going to the clinic and then leaves her to fill the screen with the poster on the wall. This is a particularly useful camera technique that the amateur can easily adopt. It allows the camera to leave the central image and point out something else of importance in the setting.

There are many other sequences in this picture equally worthy of study by the serious home movie amateur anxious to improve his own technique. Particularly interesting is the opening sequence in which Mills meets his future wife, and a later sequence showing reopening of the mill, both done in a truly documentary style.

This picture, it should be noted, was made by the same producing-directing-writing team which made *Crossfire*, another film of exceptional merit discussed in HOME MOVIES' August issue.





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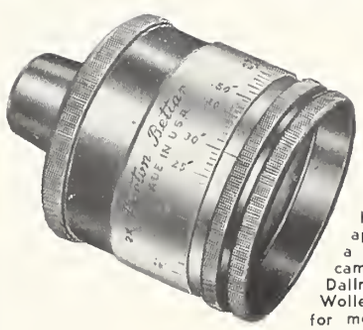
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New Calibration System For Lenses . . .

• *Continued from Page 24*

relatively simple photometric procedure, in which the diaphram of the lens to be calibrated is adjusted to transmit the same amount of light as a similarly placed opening of standard size. This standard opening corresponds to an ideal lens of a given aperture ratio, in which incident light is wholly transmitted. A complete calibration is obtained for a given lens by the use of a series of openings of graduate size corresponding to various aperture ratio values.

The basic principles of the method are shown in the diagrams. In the upper diagram, AB represents a uniformly bright surface, which may be a piece of dull-finish white drawing paper illuminated by several electric lamps symmetrically distributed around the border. The brass plate CD has a small hole at O, perhaps one-quarter inch in diameter, through which light from the surface AB falls upon a light-sensitive photocell R. A second brass plate EF has a larger circular opening. The shaded area indicates the cone of light which proceeds from the screen AB through the two apertures and falls upon a small area of the photocell receiver. If we assume that the opening in EF is so chosen that the sine of the half-angle of the shaded cone is 1/8, then, by the laws of photometry, as much light is transmitted to the phototube by the apertures in the two plates, CD and EF, as would be transmitted if an ideal lens with the aperture set at f/4 were substituted for the plate EF.

In the lower diagram a lens set at f/4, with an equivalent focal length equal to this distance between the brass plates, has been substituted for the plate EF. The angular openings of the shaded cones in the two diagrams are the same. Hence, if the brightness of the screen AB remains constant, the readings of the photocells for the two arrangements would be the same if there were no light losses in the lens. But an actual lens is never free from light absorption; consequently the reading will be somewhat less with the lens in place than for the first arrangement. However, the iris diaphram of the lens can be adjusted to increase the cone of light, as indicated by the dash lines, until the readings are the same for the opening of the upper diagram and the lens of the lower diagram. For this setting of the diaphram, the lens transmits as much light as would be transmitted by an ideal lens set at f/4. This setting, then, corresponds to an "effective f/number" of 4.

A standard designation for the new system of markings has not yet been agreed upon. Terms that have been suggested are *effective f/number* and *t-number* (the *t* standing for transmission). After the effective f/number 4 has been determined in this way, the plate EF is replaced by another plate with the opening changed in size. If the sine of the half-angle of the transmitted cone is now, say 1/5.6, the setting for equal light intensity will correspond to 2.8 on the new scale. By continuing this procedure, as many values of the effective f/number may be determined as are desired.

The usefulness of this method of calibration is evident to the photographer. For example, a lens of large relative aperture and no coating may have 8 surfaces, in which case the transmission of the lens may be as low as 66 percent. Yet a lens with low-reflection coatings and few surfaces may transmit 98 percent of the incident light. If exposures are made with the two lenses for the same length of time and at the same f/number (according to the system now in general use), the effective exposure with the one lens will actually be 50 percent greater than with the other. On the other hand, if the diaphrams are marked according to the proposed system, the exposures made at the same diaphram settings for the two lenses will be identical. Except for the newer lens markings, this system requires no instrumental changes, and the process of determining the exposure time is no more complicated than that followed at present.

This calibration procedure is necessarily based on the illumination at the center of the field only. It thus insures equivalent exposures at the center of the image for lenses used at the same effective f/numbers. However, it does not distinguish between the behaviors of different lenses that arise because of differences in vignetting, that is, the decrease of illumination at an off-center point due to restrictive action of parts of the lens elements or lens mount. Where vignetting must be taken into account, a similar procedure is followed, but, instead of measuring the illumination of a small area near the axis, the average light flux over the entire field is measured.

The method, as described, assumes that the object to be photographed is at an "infinite" distance and that the image will thus lie in the focal plane of the lens. This is the basis on which the markings now in use are engraved on the lens mounts, and it is entirely satisfactory for a large amount of photographic work. However, lenses for copy purposes, as well as some other types, are usually placed only a few focal lengths away from the object.

In such instances it is highly desirable that the aperture ratios be marked for one or more selected object distances approximating those actually to be employed in practice. The new method of stop calibration can be readily extended to apply to this problem by suitably arranging relative positions of the lens and plates.

This system of lens calibration, involving only a matching of two photometer readings, is simple, direct, and accurate. As each calibration is essentially a substitution procedure in which the two values of brightness to be measured are of approximately the same value, errors arising from non-linearity of response of the photometric apparatus are largely eliminated. The need for carefully calibrated filters is also avoided. Finally, the method provides a means by which different laboratories may arrive at the same calibration values without the interchange of physical standards, since apertures in metal plates—the only standards required—are readily constructed to the required sizes.

1. For further technical details see "Compensation of the aperture ratio markings of a photographic lens for absorption, reflection, and vignetting losses," by I. C. Gardner, in J. Research NBS 38, 643 (1947) and in J. Soc. Motion Picture Engrs. 49, 96 (1947). Reprints of the paper may be obtained from the Superintendent of Documents, Government Printing Office, Washington 25, D C., at 10 cents each. Specify number (RP 1803), title, author, and this Bureau in ordering.

Filming Television...

• *Continued from Page 33*

Kodak engineers who described technical details of the camera stated its main uses will be to enable the recorded programs to be reused by the sponsor for institutional public relations and advertising; to record transmitted shows for billing requirements; and to record all "live" programs that go out on the air for legal and other purposes.

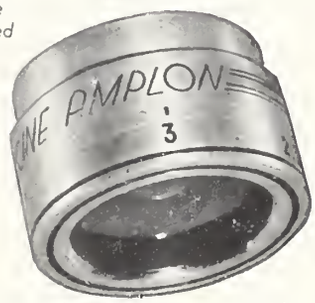
Another possible major use, still in the experimental stage, it was explained, is in a television "film network." Should this plan prove feasible, the camera would photograph television programs on 16mm. film, recording them as shown on the monitoring tube. These film records of "live" programs, such as newsreel subjects, current happenings, etc., then could be re-broadcast by stations in other cities as soon as the film was developed and made available to them. This would supplement the present limited and expensive television networks using coaxial cables and radio relays. Directly televised programs are now limited in range to "line of sight" transmissions, or about 25 to 50 miles.

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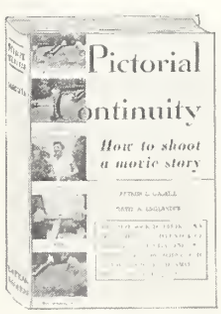


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All films will be returned promptly after review by Express collect. Please include, with your film, data as to equipment used in making the picture.

★★ **BETWEEN THE HILLS,** 400 ft. 16mm. Kodachrome with sound on film, by Clarence N. Aldrich, Long Beach, Calif., is a well-photographed photoplaylet with a bucolic setting that suffers from incoherent story and poor quality sound. Post-recording of sound, music and dialog and dubbing this with a dupe print of the picture probably would have netted better results and improved story interest, inasmuch as continuity depended a great deal on the dialog. Camera used was RCA newsreel sound camera.

★

★★★ **ROBERT COMES HOME,** 150 ft. 8-mm. Kodachrome, by Mrs. James W. Baker, Roscoe, Calif., is a pictorial record of a new baby from its birth to 1 month of age, showing trials and tribulations of its father and reactions of neighbors come to see him for the first time. Photography boasts some clever animation and the titling is excellent.

★

★★ **APATHY,** 125 ft. 16mm. monochrome, by Maurice Navarre, Los Angeles, is a study in the European manner of the subconscious, showing effect on mind of a young husband suddenly discovering his wife has left him. He turns to drink and his dreams are revealed in fantastic cinematography. Titling is a highlight of this unusual effort which was filmed with a Victor model 5 camera. Easter egg dyes and a kaleidoscope were employed for some of the trick effects.

★

★★ **BRIEF UTOPIA,** 200 ft. 8 mm. Kodachrome, by J. L. Roskop, Aurora, Ill., is a vacation record picturing activities in and around a cabin in the mountains, fishing, etc. Photography, by a Filmo Sportster camera, suffers from poor choice of subject matter and uninteresting composition. Most scenes are held too long and the picture drags as a result. Closer cutting would help some. A titler was used in filming the ultra-closeups and double exposures were accomplished by removing film in camera and winding back in darkroom.

★

★★ **CHRISTMAS 1946,** 150 ft. 8mm. Kodachrome, by Jesse Jacobsen, Newark, Ill., suffers from lack of planned continuity. Picture begins with a scroll title telling of the family's Christmas, then introduces the three Jacobsen kiddies in their activities around the tree on Christmas morning. Frequent change of camera angle and more closeups would have improved the continuity.

★

★★ **NORTHERN MICHIGAN,** 1400 ft. 16-mm. Kodachrome and monochrome, by Dr. C. O. Whitten, Bay City, Michigan, is a volumnous record of vacation trips and outings made at various times over a period of years. Except for inconsistency in exposures, photography is generally good. Titling, what there is of it, is well done, but more descriptive titles are needed to tie the many scenes and sequences together to make the whole more interesting. Camera used was a Cine-Kodak Special. Titles were imprinted with a small hand press.

★

★★★ **YULETIDE—1946,** 130 ft. 8 mm. Kodachrome by D. L. Hope, Hammond, Indiana, is a record of Christmas carefully planned with the story told in poetic titles. Picture begins with mother baking Christmas cookies. Then a package arrives which her little boy receives at the door. It's a gift for him and his mother hurriedly takes it and hides it on a closet shelf. There's a gag worked in here of the boy frequently trying to get at the package and open it before Christmas. Balance of picture shows family buying, wrapping, then unwrapping gifts, and arrival of visitors Christmas day. Photography, continuity and titling are excellent. Camera used was an Eastman model 25 Cine-Kodak equipped with home-made fading device.

With The Movie Clubs . . .

• *Continued from Page 37*

HACKENSAK—At its November meeting, the Amateur Society of Bergen County elected the following officers for 1948: Eugene Heubler, pres.; Fred Feudale, v-pres.; Frederick Smith, treas.; L. P. Jenkins, secy.; George Labes, program chairman; and William Messner, publicity.

★

CHICAGO—Metro Movie Club, at its December 3rd meeting, had Carl Frazier as guest speaker, who demonstrated

with both movies and slides the right and wrong way to light interiors for photography. Later he arranged typical set-ups, showing how lights should be placed for shooting scenes indoors for both color and black and white films.

★

MINNEAPOLIS Cine Club's "Showings For Shut-ins" committee is still the most active group of its kind in the country. Chairmaned by Stephen Boyles, group has had many requests for repeat shows at several places. Demand for shows has so increased that Boyles seeks to organize a second group. John Lauber, Pete Ware, Elmer Albinson, and Ray Kullberg are currently serving with Stephen Boyles.

★

MILWAUKEE'S Amateur Movie Society members were visited October 8th by members of Metro Movie Club of River Park, Ill., who presented a fine program of films produced by members Stanley Yasbec, Arthur Elliot and Carl Frazier.

Documentary Project . . .

• *Continued from Page 29*

experiment with tentative subject matter and angles.

Still later we added the innovation of always using indoor film for both interiors and exteriors, a correction filter out of doors, of course. This was done in order to give us complete freedom in coverage of school events. It did not necessitate changing films as we went from inside to the outdoors. The correction filter idea proved to be more than satisfactory.

Before approaching Cherry Lawn school officials for backing for our project, Mario and I figured out a rough scenario, an elaboration of the original idea, with which to present them. The school officials encouraged us to make the movie as an extra-curricular activity, but we were disappointed to learn that for the time being, at least, financial backing was not to be forthcoming.

We scraped together a limited budget of twenty dollars, with which we purchased several hundred feet of color film, a few photo-flood bulbs, and two electrical extensions. How carefully we selected and filmed those first scenes! for we had a secret plan of how we were to interest the school in financing the picture, using more than just mere words! How anxiously we waited the return of the first footage shot!

When the night of faculty meeting came around, we boldly rang the doorbell of the Director's home, and with very little explanation began setting up the school projector for the preview showing we meant to give. The faculty a little irate at our intrusion, mellowed as the first color scenes unfolded on the screen. Yes, we had won our first battle, the battle for support; but this was only the beginning.

Filming on your own is different from filming when someone else is paying the bills. The pressure that we both felt inside of us every time we pushed the camera button was horrible, for we knew that every foot of film that went through the camera gate was the result of frugal paring of our schooling budget. The first signs of over-confidence which we had felt now started to vanish, and we began to doubt our ability to turn out a professional film that would do full justice to the wonderful educational facilities of Cherry Lawn school.

Many of those first nights, after we started production, Mario and I sat in our room silent and p e n s i v e—each afraid to tell the other about his fears and anxieties for the film. Mario and I were inseparable now. Our schoolmates began to call us "The Playboys of Cherry Lawn," for we were seldom doing what the rest of the group did. Instead, we would go off by ourselves to plan and dream of how wonderful the film would be when completed. Although we planned a complete scenario, all the shots were very flexible, for we wanted no scene posed or unnatural. We wanted to breathe feeling and life into our picture, for there was nothing false about Cherry Lawn.

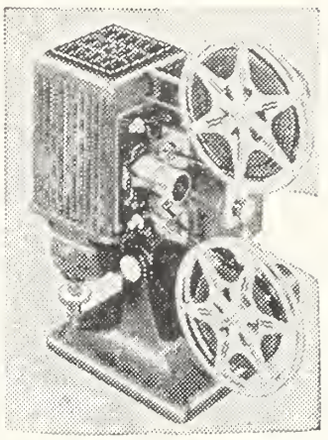
We wanted to translate onto film the freshness and creativity of the school, the informality and sincerity of our outdoor academic classes, the nearby woods, the animals, the gleam in our classmate's eye. We wanted to record all this and much more: What the students do, what they think, how they study, what they learn, how everyone works together—in short, why our school was different from others of its kind. These were the things we wanted to show in our film.

We shot close to 1500 feet altogether. We carried our camera and equipment wherever we went on the campus, always ready for a quick set-up. Advice? We had lots of it from all sides—some good and some bad; some we took and some we didn't.

Each time we received a hundred-foot roll of film from the laboratory, we celebrated, and at the same time we hashed over our mistakes again and again, thus making sure not to repeat any of them on the next roll of film.

"Don't use a camera without a tripod, and be careful of your pans. Take your exposures carefully, allowing for all possible reasons for miscalculations. Use a range finder and take your time

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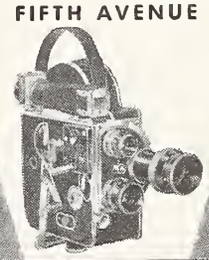
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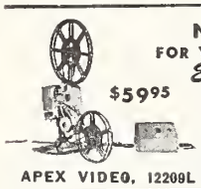
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while loading a camera. Compose your pictures with feeling, movement and color. Use a work print if possible; it will save wear and tear on your original, and be extremely careful how you splice film." We had to learn all of this the hard way.

Then, when everyone had gone home to spend an enjoyable summer vacation, Mario and I stayed on at school to edit the film. What we thought we would accomplish in ten days, took us in reality two months.

After taking inventory we found that we had roughly 150 good scenes. This was cut further to the 90 scenes which make up the finished print. We then went to a music library and listened by the hour for just the right background music for a particular sequence. The final film contained 17 different selections.

In order to write a narration that would fit perfectly the finished work print, it was necessary to use a stop watch and to screen the picture innumerable times. There were many times when Mario and I thought we would go mad if we had to see the film just once more. However, after a good swim or a game of tennis, we were back at the old grind. Yes, it was a lot of work—five months of hard work, but fun. Sometimes, toward the end, we worked 16 hours a day, while other times Mario and I almost came to physical blows after hours of tedious argument over some aspect of the editing.

The completed film we titled simply "This Is My School." Instead of 100 feet in length, the film had grown to four times that size. Instead of being just a film of our school and its activities, it had grown to a documentary film on modern education. Of course, neither of us ever dreamed in the beginning that we would have a sound track for our picture. Little did we realize originally that the completed film would include use of such dollys as an airplane, the school pick-up truck, or an old X-ray machine. Nor did we expect to almost drop the camera in the water during a lake scene, or that we would fall asleep nights counting frames instead of sheep.

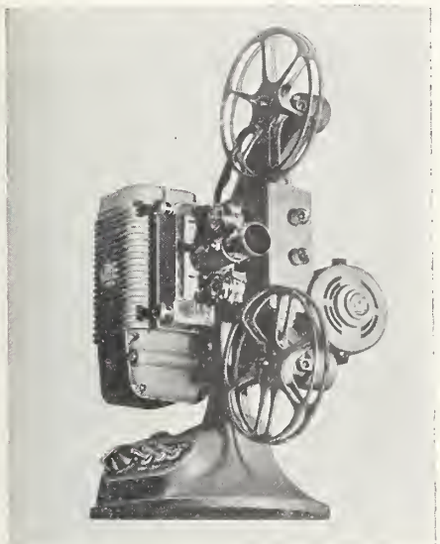
Including the first print, "This Is My School" cost $650, of which the biggest portion went for original music and the rental of a recording studio. The rest of the money went for film and laboratory fees.



"Oh, come on, Wilbur. If you're not going to make the shot, throw the camera up to me!"

News of What's New . . .

In Home Movie Equipment And Accessories



New 8mm. Projector

Latest model in the DeJur Amsco line of 8mm. projectors, called the "DeJur 750," is aimed at the popular priced market. Aluminum die-castings are used extensively throughout the construction of the machine which employs oiless bearings and ball bearings to give quiet, smooth motion with the least possible friction.

Priced at $139.50, tax included, this projector although lower in price, has all the features of the complete precision projection machine. The long-life universal motor operates on 110-125 volts AC or DC, and the controls, are all on one panel on the side. Aperture plate and pressure plate are of stainless steel with the rest of the trim in polished chrome.

Like its more expensive mate, the DeJur 1000, the new machine also offers reverse and still projection, variable speed, rapid rewind and has a 400-foot film capacity. It takes a 750 watt lamp, or less, and has an f/1.6 coated lens and safety shutter.

Pola-filters

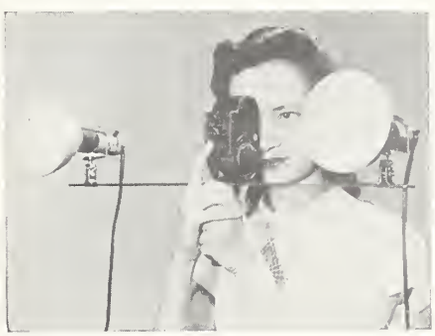
Kin-O-Lux, Inc., 105 W. 40th St., New York City, announce that they have re-entered the polarization field with a new filter and sunshade combination. First sets were made available December 1st and consist of three sizes with a special slip-on mount to fit most movie camera lenses. Also announced by same company is a new sturdy rewind for 2,000 foot 16mm. reels with the reel turning in same direction as the handle.

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Willoughbys, 110 W. 32nd St., New York City, have a brand new catalog off the press illustrating and describing hundreds of items of amateur movie and photographic equipment and accessories within its 200 pages. Copies may be had by sending six cents in stamps to above address to cover cost of mailing.

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Picture below is the Handi-Bar movie light, recently added by the Bell & Howell Company, Chicago, to its line of movie accessories. Whether the Handi-Bar is used with or without a tripod, individually-controlled light sockets mounted in swivels at either end may be swung with the camera or pointed in any direction that suits the operator.



Either Photoflood reflector bulbs or spotlight bulbs may be used to furnish illumination. For further information write to the Bell & Howell Company, 7100 McCormick Road, Chicago, Ill.



Kiddie Movie Show

A brand new idea in toys, combining kids' love for movies with their desire to put on their own shows, has been introduced by Excel Movie Products, Inc., Chicago. Called the "Jolly Theatre," a gaily decorated, four-color package is offered containing a bright red

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16mm. movie projector, 50 feet of movie film featuring Hal Roach "Our Gang" juvenile stars, and a shadow box movie screen, together with colorful cut-outs of movie tickets, show announcements, box office and well known juvenile movie characters as Barney Google, Krazy Kat, Scrappy, etc. Retailing at $9.95, the complete combination provides everything the youngster needs for a movie show.

The hand-cranked movie projector uses an ordinary household 60 watt lamp, and every aspect of the design stresses safety and simplicity of operation—features which appeal strongly to parents and children. Additional movie films in 50 and 100 ft. lengths can be obtained from any local dealer.

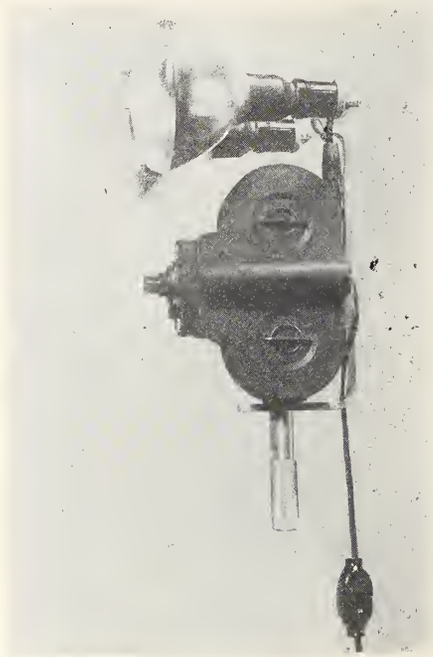


Boom Light

A new version of the Giraffe boom light has been announced by the manufacturer, Display Lighting, Inc., 417 East 61st St., New York 21, N. Y. The new model which is known as the "Giraffe Cub" is slightly smaller than the earlier, or Standard Giraffe, and was designed specially for small studios and use by movie amateurs.

The stand retains all the features of its big brother, such as the exclusive cam lock which holds the stand at any elevation without the use of bombs but is released by finger-tip pressure, and the Numocushion which serves as an air brake when the stand is being lowered. The legs lock in both open and folded positions which makes it possible to use or store the stand in a corner which is only 8 inches on a side.

The head of the Cub Giraffe is identical with that on the Standard model and accommodates R40, RSP2 or RFL2 reflector lamps in 150-watt to 500-watt sizes. The Cub Giraffe has the same one-hand remote control which made its big brother so popular with busy photographers. The Cub lists at $60.00 as compared to $69.50 for the Standard model and both lamps are slightly higher in Western States.



New Bensen Light

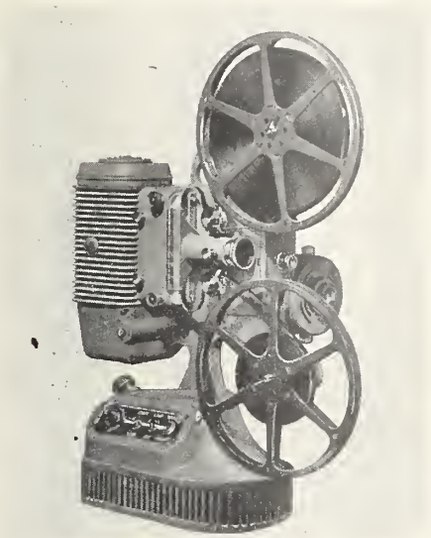
Design of the Bensen Light has been improved to fit it even more compactly to all types of 8mm. and 16mm. movie cameras. The new model is compact as a flash gun and weighs even less. The important feature of light above lens is retained in the new model. The Bensen Light uses reflector fotofloods and reflector fotospots. It comes with a twenty-foot electric cord and master switch, is excellent for color and black and white and may be used with or without a tripod. On the new model the tripod socket is located in the base of the handle for greater convenience.

The Bensen Light is available at most dealers or may be ordered direct. Price $9.45 includes F. E. tax, less bulbs. Manufacturer is A. L. Bensen & Co., 100 Innis St., Staten Island 2, N. Y.

Book On Business Films

McGraw-Hill Book Company, 330 West 42nd St., New York City, announces a new book, "Films In Business And Industry," which should be of interest to every serious movie maker. Written by Henry Clay Gipson, president of Filmfax Productions, this 291 page volume begins with a brief introduction on the origin of the motion picture, then traces its use in commercial channels for selling goods and in training students or personnel. The book is profusely illustrated with illustrations from current business film productions as well as containing scores of photos

showing business film production methods. Its 19 chapters also embrace such subjects as the distribution of films to mass markets; cost of business films; the script; sound on film; slide-film production as an adjunct to business films; and television and the motion picture. Price of book is $4.00.



DeJur 1000 Watt Projector

Near-theatre brilliance is one of the outstanding features of the "DeJur 1000" 8mm. projector now available at most camera dealers and photographic departments of department stores.

Outstanding feature is the super-brilliant image, projected by the powerful 1,000-watt lamp which gives a sharp, striking picture completely devoid of flicker. Additional features are reverse and still projection, variable speed, centralized illuminated controls, 400-foot film capacity, rapid rewind, cord-o-matic base, and AC or DC operation. Price is $174.00 with case, tax included.

Atomic Fury, offered by World In Color Productions, Elmira, N. Y., is composed entirely of shots of atom bomb conditions as photographed by cameramen of Army-Navy Joint Task Force One at Bikini. Subject is available in 50 ft. 8mm. or 100 ft. 16mm., either in color or black and white, through photo stores, rental libraries or direct from the distributor.

Camera Timer

After a war-enforced absence from the market, the Erno Self Timer, which allows a full half-minute before releasing the shutter, giving ample time for the photographer to get into the picture, is now available, it was announced by Camera Specialty Co., 50 West 29th St., New York City, distributor. Made in Switzerland with watch-like accuracy, it features a powerful



spring motor. Owners of cine cameras can easily adapt the Erno timer to produce delayed action in operation of the camera starting button. The Erno Self Timer is available for immediate delivery at $3.95.

New Book On Lighting

Of interest to the still and movie photographer alike is Charles Abel's new volume, "Professional Portrait Lighting," just off the press of Greenberg, Publisher, 201 East 57th St., N. Y. City. Abel, editor-publisher of The Professional Photographer magazine, gives the camera enthusiast one of the finest handbooks in the use of illumination in portrait photography. The large 7½" x 10½" pages are amply illustrated with excellent portraiture examples together with the lighting diagrams by which they were achieved. In all, there are more than 100 lighting demonstrations and diagrams by contemporary leading portrait photographers. Price of book is $7.50.

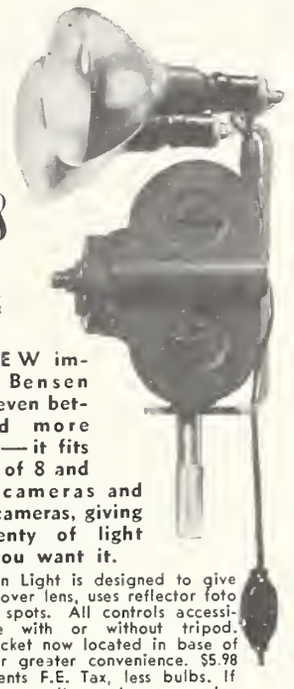
Title Service

One of the reasons why many films are never titled these busy days is that titling, editing, and splicing all take a great deal of time. Title-Craft, 1022 Argyle St., Chicago 40, Ill., offers a titling service for the amateur that assures more presentable pictures on the screen. Company has just issued an attractively illustrated brochure giving examples of the various types of titles offered, plus two samples. Complete price list is included. Copy is available free for the asking.

Flexo Lite

The Voss Flexo Lite is a new idea in follow-focus lighting offered by the Camera Specialty Company, N. Y. City. It combines the utility of a follow focus unit with the convenience of flexible cable arms. Any number of light-

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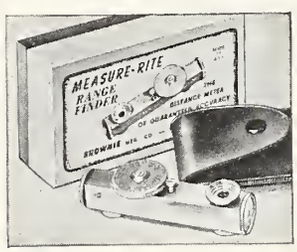
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ing set-ups is possible by bending the cable extensions. Two reflector floods are accommodated in individually controlled sockets, one at each end. The vertical portion provides a comfortable grip for hand-held shots. It is threaded for mounting on tripod or pan head; a stud is also provided for mounting on a light stand. Attached to the hand grip is a camera mounting bracket and screw. The Voss Flexo Lite comes complete with cord and plug. Retail price is $9.95 plus tax.



Rangefinder

Movie amateurs who experience difficulty in judging distance for setting focus of their camera lenses will find the Measure-Rite rangefinder the answer to their problem. Used in conjunction with either movie or still cameras, attached or hand held, the Measure-Rite enables the photographer to quickly establish subject to camera distance of any object from 2½ feet to infinity. Made by Brownie Manufacturing Company, 195 William St., N. Y. City, this range finder is finished in satin chromium. It may be adjusted vertically or horizontally, when necessary, by external screws, making it permanently dustproof. Mirrors are optically ground and polished, and spring-suspended to be shock-proof. Complete with leather case, it sells for $8.95.

16mm. Film Viewer

A 16mm. viewer that features continuous motion, through viewer rather than the usual stop method, similar to a Moviola, is being offered by Micro Engineering Corp. Viewer is said to also eliminate danger of damaging sprocket holes.

A universal motor operates it at 110 volt, AC, 50 or 60 cycles, while a foot throttle control permits adjustment for variable speeds. A hand flange affords adjustment of film and film winding. Film moves on rollers continuously, thus assuring protection against damage. Constructed of aluminum, viewer is priced at $175. Additional details may be obtained from Micro Engineering Corp., 118 Beverly Dr., Beverly Hills, Calif.

Fade Attachment

A ne wautomatic "fade attachment" designed for "A" and "B" roll printing on Kodachrome is announced by Oliver Engineering Co.

Completely automatic, working from film notch, unit has three standard speed ranges: dissolves of 30, 40, 50 frames, with other speeds optional; normal light operations are possible at all times.

For additional information, firm's address is 6537 Santa Monica Blvd., Hollywood 38, Calif.

Film Storage Case

An all-metal film storage case that will hold twelve 16mm. 400-foot cans is now available from Bell & Howell Company.

New type case has durable, brown, baked-metallic finish with high abrasion-resistant qualities. Upper portion of case is hinged to make possible easy reading of reel can labels and permit easy removal of film cans.

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DON'T keep those good ideas to yourself. Share them with your brother cinebugs! If you have built a novel and worthwhile gadget for your camera, projector or titler, tell others about it. If you have developed a new or novel trick or found a new shortcut in filming, titling, editing or processing home movies, pass it on to other movie makers through HOME MOVIES.

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Simply write us a letter telling about your ideas and if possible, illustrate it with a sample sketch or a photograph. Submit as many ideas as you wish. Ideas not published will be held for possible use in later issues of Home Movies.

Cine Roundup . . .

• *Continued from Page 6*

The coaches seat 75 passengers, all of whom can conveniently view the picture which is run on a wall-type screen. Although the trains are electric, power generators are used especially for this installation. Windows in the coaches have double panes of glass, one of them painted green for maximum projection facility. This service, started during the latter part of 1946, has become a feature attraction of the railroad.

•

J. Arthur Rank, British film producer, on holiday with Mrs. Rank, takes his own moving pictures. On a recent visit with their daughter and her family in Los Angeles, Mr. and Mrs. Rank filmed several sequences of their new grandchild, using a Bell & Howell 16mm. Auto Load Camera.

Mr. Rank's equipment firm, British Acoustic Films, Ltd., is working under a long-term agreement to produce and distribute a large portion of the line of Bell & Howell photographic equipment in several areas abroad.

•

Bosley Crowther, well known film critic of the New York Times, was the guest and moderator on December 15th at a symposium on "Opportunities for Film-Makers Today" in celebration of the first anniversary of the New Institute for Film, New York City.

The Institute, which is dedicated exclusively to training in professional methods of motion picture production, began its first semester November 4th, 1946, and will complete its fourth term December 18th, 1947. Its courses provide complete training in camera and lighting technique, film editing, scenario writing, directing and sound engineering; studies of the historical development of film and the forces which shape it; a workshop for advanced students where they practice what they've learned in the production of a complete sound motion picture.

•

There's nothing provincial about the Aremac Camera Company, Inc. Explorers from all compass-points come to their New York, Long Island, or Beverly Hills stores for pre-take off consultations. Aremac equipment has traveled from Mid-Manhattan to the Mountains of the Moon in Africa — where the Gatti-Hallicrafters expedition is shooting exciting, expert stuff. But that's not all. The Aremac label has moved to Bikini for the Atom Bomb Tests; the Belgian Congo with the Charles Cardier Zoological Expedition; the Woods-Hole Ocean-Graphic Institute; Russell B. Aitken Expedition; Harry C. Frank Expedition; Oscar Helmericks Expedition; Giles, Greville, Healey Expedition; Loftur Gudmundsen Expedition, as well as numerous other on-the-spot locations.

•

Pasadena and Los Angeles camera stores saw their heaviest store traffic when, during last two weeks of December, on eve of famous New Year's Day Tournament of Roses parade, frantic movie camera owners sought film for their cameras. Never before has the shortage of color film been so keenly felt, with little relief in sight. Judging from number of camera-laden visitors arriving in Los Angeles and Pasadena during the holidays, more cameras were trained on the Tournament parade than ever before. Movies made probably were not so lengthy, but there were more of them.

•

New Orleans is next focal point in the national picture-making picture with the famed, colorful Mardi Gras attracting hundreds of movie-making visitors to that city next month. Mardi Gras officials are encouraging camera stores to make available every possible roll of Kodachrome for movie cameraists who will come to film this annual event.

•

A course in motion picture music opened last Fall at the Dramatic Workshop of the New School for Social Research, 247 West 48th St., New Rork City, under the direction of Jack Shandlin, musical director of The *March of Time* and eastern musical director for Universal and Columbia Pictures. Course will include a review of outstanding movie scores with leading composers and directors as guests to explain and discuss their work. Students will also go on "field trips," atending actual recording and mixing sessions at the RCA and Fox Movietone Sound Studios.

•

Ralph Gray interrupted basking in the sunny clime of Mexico to return to the U. S. for a short visit and attend the P.S.A. annual convention in Oklahoma City early in October. Ralph has disposed of his old Cine Special and all its accessories and awaits delivery of a brand-new Special with full complement of coated lenses—which undoubtedly will be incentive to move Ralph into filming a new master-picture on the life, arts and crafts of Mexico for which he has become famous. We have coined the term "master-picture" here for Ralph's films are just that.

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Now That You Have A New Camera . . .

• *Continued from Page 17*

Many causes of failure in the beginner's movie making efforts can be laid to carelessness. Today's movie cameras are built ruggedly to withstand use under a wide range of conditions and temperatures; still best service will be had where the camera is given the same tender care one would give a portable radio. In other words, exposure to extremes of heat or cold, dropping the camera, or careless handling will seriously affect quality of the pictures it makes.

After acquiring a new camera, the beginner should at once familiarize himself with it after carefully reading the camera instruction booklet from cover to cover. Before threading it with film, the first step is to open the camera door. It is important to note the type of mechanism by which the camera door locks. Carelessness in locking the door each time the camera is loaded with film may result in fogged film.

A common error with the beginner is the tendency to "chop off heads" in his pictures of people. This usually occurs when photographing persons fairly closeup, and is caused by the viewfinder being on a different plane than the camera lens. Different makes of movie cameras have the finder in different places on the camera, so that with one camera it is to the right and above the lens, or immediately above the lens, or below the lens and to one side. The result is that when preparing to make pictures of people or objects at close range—say from six to eight feet—what you see in the viewfinder is not the area of the scene covered by the camera lens. There is a difference between the field of view of the lens as compared to that of the viewfinder and this is known as parallax. So you have to allow for this, when shooting at close range, by shifting your camera a little to the right or the left, or up or down or both, so that your subjects are a little off center in the viewfinder, but properly centered as regards the field of view of the lens. After shooting a roll or two, the average beginner gets the "feel" of this parallax problem so that centering subjects in closeups no longer is a problem.

Another important procedure to be learned is the ability to thread film in the camera—and follow the guides usually outlined inside the camera. Some cameras require loops over rollers or sprockets, others require no threading, others again have their own peculiarities as to threading. Jammed film (film refusing to move through the camera) is usually caused by incorrect threading. With the thrill of taking movies for the first time, many thread their cameras with undue haste and carelessness and wonder why the film jumped out of the camera or became a hopeless tangle inside. Care is the watchword here.

Exposure—the process of letting the right amount of light reach your unexposed film—is of major importance. Exposure is the stumbling bug of all amateurs and of some professionals, too, but an understanding of the basic elements of light and a little patience are all that are needed to surmount this problem. Now it is foolhardy to say that the amateur taking his first movies will not make errors—because nearly all do pass through the stage of "incorrect exposures;" but in most cases, this is unnecessary because all modern cine cameras today have exposure charts as an integral part of the camera by which exposure for any of a wide range of light conditions may easily be determined.

The Eastman cine cameras have a plate on one side of the camera that accommodates a small exposure data card that comes with each roll of new Eastman film. This card provides infallible data for using the film in either daylight or indoors under artificial light. Other cameras such as the Filmo, Revere, etc., have adjustable compensating exposure guides built into the camera case. These enable the photographer to quickly determine what f/ stop to use under a wide variety of light conditions and for films of various speeds. Some of these charts indicate specific f/ stops for light conditions defined as "bright," "overcast," "cloudy," etc., and for the beginner these terms may seem indefinite.

Light on a lakefront or on the beach at the ocean, on a brilliantly lighted day, is far more intense than it is under the shade trees at home or during a rainstorm. It's that simple. Light conditions vary—not as intensely as the examples given—but in shades of intensity. Generally, light is divided into three catagories — light, average, and dark. Of course, there are many intermediate intensities, all taken care of by your camera exposure chart. Light or brilliant intensities, using light reflected from the subject, include shots of beaches, clouds, open water scenes, or snow landscapes with the sun shining. Average scenes might include shots where light and dark objects are combined, as in a normal street scene, or with Junior playing in the backyard—all in the sun of course. Dark scenes might include pictures taken when the clouds are very heavy, with rain threatening, or shots taken in a deep forest.

A quick resume of "stop," or lens openings might be helpful here. Volumes have been written on the lens, its openings, and uses, but of necessity, only a few words can be mentioned here. With lenses, the higher or larger the numerical value, the smaller the iris opening. The iris is the actual mechanism that controls the volume of light reaching the film, and is built inside the lens barrel, between the lens elements. For example F/16 or F/22 is the smallest opening — used only for brilliantly lighted subjects. F/8, the average opening, is about half way between the smallest and largest openings on the average lens mount; F/2.5, and openings all the way up to F/1.4 are large stops used for subjects in very poor light; indoor shots under weak light; or shots taken outdoors at night. The F/2.5 lens is usually calibrated F/2.5, 2.8, 5.6, 8, 11, and 16. Stop F/4 admits half as much light as F/2.8, F/5.6 half as much as F/4, F/8 half as much as F/5.6; F/2.5 is not a full stop larger than F/2.8 but admits only one fourth more light.

A few words on the actual operation of the camera might help to avoid other pitfalls usually encountered by beginners. In loading or unloading any camera, still or movie, direct sunlight should be avoided. Loading film in subdued daylight or indoors is a practice always to be followed. Most film companies supply extra footage on both ends of the roll as leaders and to protect the exposed film from daylight and fogging when removing it from camera or in threading. Fogging, by the way, is an expression given to a film condition where film has been exposed to stray light. When the image is developed, a whitish, irregular shaped area will extend wherever light rays have penetrated and the image appears as if a heavy fog prevailed in the scene.

Before threading the camera, it is a good idea to inspect the take up spool to see if it is in perfect order—not warped, bent, or out of line in any way. Only perfect spools should ever be used. Film jamming and spoiled pictures are a sure result if a bent spool is used.

A common tendency some amateurs follow, especially when first starting to use a movie camera, is to make scenes too short—failing to keep their finger on the starting button long enough. The resulting scenes, when shown on the screen, are on and off so quickly as to dazzle and bewilder the audience. Three feet of 16mm. and a foot and a half for 8mm. is considered to be the minimum footage for an average scene. Footage less than that is simply film for the wastebasket. Many movie makers count to ten slowly, as the camera is running, to insure ample footage per scene.

Many beginners with a new movie camera follow the "snapshot" technique. Remember that movies should move. The best family pictures are those taken candidly, or when you can give the folks something to do so that they will forget the camera is pointed at them.

At the opposite extreme is the amateur who is very conscious that the movie camera takes pictures that move. A great temptation is to pan, or to move the camera rapidly from side to side, or to keep the mechanism running while Susie's picture is taken—the lens moving from her hat to her shoes and back up again with such rapidity that the audience calls for aspirin. If a pan must be made, and if you think you are panning slowly move the camera half as slow again, and the results will be satisfactory. Remember to pan from left to right; it is more pleasing and easier for the eyes to follow.

It is suggested that the moviemaker become fully acquainted with his camera and the technique of taking movies before attempting indoor shots with artificial lights. Movies of fine quality can be taken with flood lights and reflectors or with the new reflector-floods and photospots that have the reflectors built in. The exposure calculator on side of the camera, the exposure charts supplied with each roll of film, or the use of a good photoelectric meter will take the guesswork out of indoor exposures. By writing to the Service Department of Eastman Kodak Company, Rochester, New York, numerous charts and a wealth of information on taking movies indoors can be had for the asking.

Destination Grand Rapids...

• *Continued from Page 27*

first cooperative club venture of the Grand Rapids cine group which has come to be well known for its many worthwhile civic filming projects. *Bethany Home,* a 16mm. color film made earlier with cooperation of the Grand Rapids Chamber of Commerce Auxiliary, tells the story of a local home that cares for orphaned children. This picture has been shown to thousands of people and has been the means of rendering valuable aid, both materially and financially, to the Bethany Home.

During the war, the club made films of children and families of soldiers overseas, and these films were then sent to the soldiers without cost where they were screened for them through U.S.O. and other entertainment facilities.

A current project that has been in operation for well over a year is the club's "Movie Hour." In this undertaking, films from the club library and from personal libraries of members are exhibited at the Crippled Children's



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Home, before elderly shut-in organizations, and at the local "Sunshine Sanitorium." Members donate their time and equipment for the showings and cooperate enthusiastically in this particular club project.

To stimulate public interest in the forthcoming preview of *Destination Grand Rapids*, special information cards were passed out to interested bystanders and participants in scenes by the film production crew whenever on location. The cards read simply: "You have participated in a motion picture entitled *Destination Grand Rapids* being produced by the Grand Rapids Amateur Movie Club. The preview of this film will take place this fall. Watch for announcement in your local newspaper."

Assisting on the production committee with Clinton Storm are John Folkema and Earl Denhart. Commending the committee for its fine efforts, H. M. Taliaferro, local industrialist said, "The community is a place where a group of people are housed together and trying to make a living. This great project of yours will show to others through the medium of motion pictures, the resources and beauties this community has to offer as a result of unparalleled cooperative effort of it's citizens."

Information PLEASE

* HAVE you a perplexing problem in photography, editing, titling, or processing of home movies? Then tell it to the editors. This "problem untangling" service is free to every reader of HOME MOVIES. Enclose stamped addressed envelope with your letter to Editor, Home Movies, 553 So. Western Ave., Los Angeles 5, Calif.

Frame Lines (Arthur Hargrave, Jr., Berkeley, Calif.)

Q—Am I correct in assuming that a perfectly adjusted camera will locate the frame lines dead center on the sprocket holes? I've owned five different cameras. Films made by each vary slightly with respect to frame lines; but the last camera I purchased has thrown me for a serious loss because the film is far out of frame compared with that made by earlier cameras.

A—Strictly speaking, any camera can be "perfectly adjusted" and yet not have the frame line centered with the sprocket holes. Although it is recognized as standard that the frame line should bisect the sprocket holes, it appears that this adjustment is not being carefully checked for accuracy in the final inspection of many makes of cameras. Adjustment is possible with most cameras, although may involve sending camera to factory. Consult your dealer about this, first.

Filter Flare (John P. Koch, Honolulu, T. H.)

Q—The lens on my new camera was equipped with a yellow filter that fits flush on the front—no sunshade. Isn't use of this filter liable to cause flare, unprotected as it is against the light? I plan to replace this filter with a haze filter for use with Kodachrome. How can I eliminate the flare possibility?

A—Best bet is to purchase a combination sunshade and filter holder which will give you all the necessary protection against flare. Also, you can improvise a sunshade to fit over the filter, using cardboard or other flexible opaque material to form a cone-shaped sunshade that can be affixed to the filter with plastic cement. The first suggestion, of course, may involve having to purchase another filter, too, as the type of filter you have probably cannot be used with the conventional sunshade-filter-holder combination.

Night Effects (Harold J. Terhune, East Point, Ga.)

Q—What method is used to create night effects in scenes shot out of doors with Ansco Color daylight film?

A—Amateurs having done this with success report using a blue filter before the lens and under-exposing slightly. In most cases, several tests were required to gain the desired effect.

Color Duplicates (Elma Maxwell, Mexico City, Mex.)

Q—I am preparing to film a picture in color and wish two prints of it, one for the sponsor and one for myself. How can this be done? Also wish to have processing of the film done elsewhere but in Mexico City. What would this cost and where would I send the film?

A—When you send your film to the laboratory for processing, order a second print made at that time. Also, you can await return of your original, then send it to one of several laboratories here in the United States specializing on color duplicates. (See adv. pages of Home Movies). You would have to write to the laboratories direct for prices.

There would be no charge for processing your original film if it is sent to one of the manufacturer's laboratories, as processing service is included in original cost of the film. If you prefer the processing service offered in the

United States, would suggest that you send Kodachrome to Eastman Kodak Company laboratory, Rochester, N. Y., Ansco Color to Ansco Company, 247 E. Ontario St., Chicago.

Superimposing Titles (Joseph C. Necerato, Wrights Down, N. J.)

Q—How can I superimpose titles over the action photographed, so they will appear at bottom of the picture frame as they do on foreign films where English dialogue is added with titles?

A—For strictly amateur movies, this is something that would have to be done in the camera by double exposure. It would involve considerable accuracy in counting frames or footage and a wind-back and frame counter on your camera definitely would be needed to do this work. You would have to keep track of the footage markers for beginning and end of each scene in every roll of film; then after the roll was fully exposed, wind it back to the beginning and start all over again, shooting the titles over the desired scenes, according to your guide sheet.

Another way would be to wind back the film after shooting each scene, and superimpose the title immediately before going on to the next scene; but this would require carrying your titling equipment along to scene of activities.

An alternative, in case the titling is extensive, is to turn the job over to a laboratory, who would combine the titles and pictures in a dupe print.

Title Backgrounds (Jas. E. Duncan, Cypress, Calif.)

Q—In superimposing titles over color film scenes, what should be used for the title background so that background will not affect or interfere with the scene?

A—Use flat black material for titles to be superimposed, where the background is not to show in the picture. Soft textured cardboard is available in black and is most ideal for this purpose when titles are to be printed or hand lettered. Where block letters are to be used, black velvet is an ideal background material.

Adding Sound (Marcel Gruyaert, Mortsel, Antwerp, Belgium.)

Q—How does the American movie amateur proceed to get a sound track combined with his picture film by post-recording? Are there any systems available whereby the amateur can do his own film recording?

A—Post recorded sound is usually added to amateur films by sound laboratories specializing in this work. The amateur's film is sent to the laboratory together with instructions for the sound track—or perhaps the amateur accompanies his film to the laboratory and there records the sound himself—and subsequently the two films are combined into a single dupe print.

The only recording system within reach of the amateur at this time is the Auricon manufactured by the Berndt-Bach Corpn., Los Angeles.

Splices (Paul W. Maddox, Zanesville, Ohio.)

Q—Whenever the 8mm. splices I make pass aperture of my projector, a dark shadow crosses the projection screen. What might be causing this trouble?

A—It is possible that you are not removing the emulsion carefully from entire splice area before cementing the film. Suggest you take your film to your local camera dealer who will be glad to examine it and advise you on correct splicing procedure.

Color Film Substitute (A. W. Campbell, West Frantfort, Ill.)

Q—Being unable to purchase 8mm. Kodachrome for some time, I finally purchased 4 rolls of ——— black and white film for movies of a trip I made recently. Upon recommendation of the salesman who sold me the film, I also purchased a Kodak C-K 3 filter which was recommended for cloud effects and mountain scenes.

I used the film and filter according to instructions, but when my films were returned from the laboratory, the images were so dark they could hardly be seen on the screen. Can you tell me what caused this?

A—Evidently the film sold to you was either positive or orthochromatic and is not recommended for use with filters of any kind. These films are what is technically known as "color blind," that is, they record a very limited scale of colors, fail to register red, orange and colors in this end of the spectrum. Therefore the addition of the C-K3 filter simply reduced the amount of light reaching your film. Filters designed for use with black and white film are effective only for use with panchromatic film. In future, be sure the black and white film you purchase plainly indicates it is genuine panchromatic, if you wish to use filters.

Title Card Distance (C. A. Shade, Osborn, Ohio).

Q—A confusion seems to exist in the commonly stated term, "from lens to title card" in the matter of using an auxiliary lens in filming titles. Some instructions state " . . . from lens to title card," while others more specifically state ". . . from point of lens diaphragm to title card." Just which of these instructions are correct?"

A—In shooting titles, with an auxiliary lens before the camera lens, the correct way to establish distance of title

• *Continued on Page 65*

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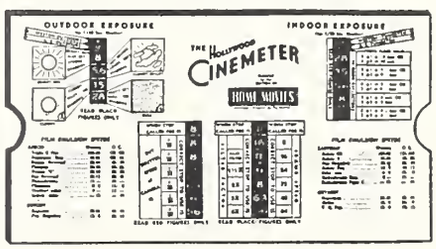
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● IT seems to happen every year, right about this time. Movie folks suddenly get awfully concerned. Summer fun's over, the Holidays are not far off, the stay-at-home snowy nights are ahead. BE SURE YOU HAVE YOUR GAY GLAMOUR MOVIES IN WITH YOU! Our 1948 illustrated brochure has gone to press. Up to FIFTY brand new numbers, and our generously marked down prices still entrance you as much as our glamour stars. Order your brochure now, 25c. SUPERLATIVE, P. O. Box 335, Montrose, California.

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● UNIQUE Novelty Movies (8mm.-16mm.) Sports, Musicals Nite Club Acts Thrillers Beautiful Models Finest Reel Entertainment. Color Slides. Catalog with refund coupon, 25c coin. JACK PROCTOR CO. Box 161 Boston, (Melrose 76), Mass.

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● NEW Caesarian delivery—Latest hospitel photography now available 400 ft. Kodachrome—B&W, 8mm. and 16mm. MEDICAL RESEARCH FILM LIBRARY, Dept. G, 1569 Broadway, Brooklyn, N. Y.

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● SOUND 16mm. films, new print "Penal Code" 7 reels mounted on 2 1600 ft. reels. Sacrifice at $48.00. GEORGE RICHARDS, 1223 Stowe Ave., McKees Rocks, Pa.

● 16MM. MOVIES. Rental — Sale — Sound — Silent. Equipment on Time Payment our specialty. Send for free catalog, stating your needs in first letter. INSTITUTIONAL CINEMA SERICE, INC., Dept. HM, 1540 Broadway, New York 19, New York.

● 8MM. Kodachrome travelogue films. Visit your National Parks on your own screen. Send for descriptive folder of available subjects. THE SYKES F. ROUX STUDIOS, 69 N. Cataline Ave., Pasadena 4, California.

● QUOTE—HOME MOVIES Magazine—November. "The Great Train Robbery should be in every collection. The most important film in history of motion pictures." Buy it today—16mm. only—$9.75. SHERWOOD PICTURES, 1569 Broadway, Brooklyn 7, N.Y.

● "MISS AMERICA, 1947", "Atomic Fury", (Bikini Tests), 53 other 8mm.-16mm. Kodachrome home movies. Catalog 25c. Projection length sample, "Miss America", $1.00. WORLD IN COLOR PRODUCTIONS, Elmira, New York.

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● LATEST releases Castle, Official, Pictorial 8-16mm silent sound films. Sales, rentals exchanges. Catalogue listing over 3000 films accessories etc., 2-3c stamps. REED, 750B Third Ave., Brooklyn, N. Y.

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● USED and new Castle films 8-16mm. silent and sound. Send for lists. ALVES PHOTO SERVICE, Inc., 14 Storrs Ave., Braintree 84, Mass.

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● CANADIANS—Send for Castle, Official, Pictoreel Silent and Sound Film lists. Lowest prices. CADWALLADER'S 996 Weston Road Toronto.

● GOOD used 16mm. sound features—shorts for sale. List sent. JOE BURESCH, 366 Parkfield St., Pittsburgh 10, Pa.

● ART films bought and sold. FREE, trade your films, all types, no exchange fee. RENE QUIHILLALT, 1244 Russell, Berkeley 2, Calif.

● 16MM. SOUND Silent shorts, features, westerns, musicals, oldtime movies, dealers prices. JUBILEE, 723 7th Ave., New York.

● "INTERLUDE IN ICELAND" is out of this world! See our ad on page 63 of this issue. ESO-S, 828 W. 39th St., Kansas City, Missouri.

● SOUND shows $2.00 per day. Reduced prices on films and equioment. Send for catalogue. JENKINS' AUDIFILMS, Box 395, Selma, Alabama.

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● SAVE OVER $30.00 A YEAR. Send stamp for details—BONNIE'S FILM CLUB, 422 Haven Avenue, Hamilton 7, Ohio.

Classified Ads --- cont'd.

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● 16MM. Kodak Super X 50 ft. magaines tropical packed, outdated but guaranteed to satisfy, $2.25 each, 5 for $11.00, including processing. CAMERA PLACE, 3707 Eastern Ave., M Baltimore 24, Md.

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● FOREIGN-make color & b&w, 16mm., 8mm., and 9½mm. films processed. Bulk films finished at competitive prices. (Dealer courtesy.) Address ESO-S, 828-E West 39th St., Kansas City 2, Missouri.

● PRINTS from your movie films? Yes. Send a small piece (Color: Black & White) and one dollar to get enlarged negative and 2 enlargements. CURIO PHOTO 1187 Jerome Ave., New York City.

● SOUND added to your 16mm. silent film. Your script synchronized perfectly into a composite sound film. Guaranteed 7 day service. CINEVOX, 6912 Melrose Avenue, Hollywood 38, California.

● ANY size movie film enlarged to beautiful PHOTOGRAPHS, 3 Wallet-size, two 5x7 or one 8x10 for $1.00. ARTCRAFT, 1602 Coney Island, Brooklyn 30, New York.

● ROLL films developed and printed mammoth size 30c—six or eight exposure. FILMS, P.O. Box 688. Station H Los Angeles, California.

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TITLES AND SUPPLIES

● TITLES. "If it's worth shooting—then it's worth Titling." We make Amateur titles the Professional way. A trial order will convince you. Send 25c for 3 "THE END" titles (state mm. size wanted), samples and price lists. Ask for a free copy of "TITLING TIPS." PRODUCER'S SERVICES, 6016 Fountain Ave. Suite 18-A Hollywood 28, California.

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Information Please . . .

● *Continued from Page 63*

card from camera is to measure from title card to point representing location of the iris diaphragm inside the camera lens. However, as in most cases an error of as much as ¼-inch appears to make little or no difference in the photographic result, and as this amount usually represents difference between diaphragm and front of lens mount (or position of the auxiliary lens mounted in front of it), most filmers follow the practice of measuring title card distance from front of camera lens to title card.

8mm. to 16mm. Sound (M.M. Rosenbloom, Petaluma, Calif.)

Q—I have an 8mm. Kodachrome picture on the poultry industry that I would like to blow up to 16mm. and add sound. Can this be done satisfactorily?

A—There are two things which probably would prevent you from converting your film to a successful 16mm. sound movie. First, 16mm. enlargements of 8mm. films are not always successful, the image being considerable softer and sometimes this takes on an out-of-focus appearance. Also, it is probable that you shot the 8mm picture at 16 f.p.s., whereas for sound, the film would have to be speeded up to 24 f.p.s. For an adequate appraisal of your film's possibilities, however, would suggest you submit it together with your problem to a reliable film laboratory specializing in duplicating and adding sound to films, several of which regularly advertise in the pages of Home Movies.

Film Shrinkage (M. A. Shannon, Wichita, Kansas.

Q: Recently I bought one of the commercially made 8mm. library films and found that when it was projected it caused an awful clacking noise when it was run through my projector. Would the film on which the print was made be too thick?

A: There is a tendency for all substandard films, both 8mm. and 16mm.,



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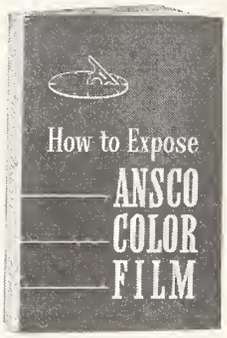
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to shrink or stretch, depending upon atmospheric conditions. Also, an old film improperly stored may gradually shrink. Undoubtedly the film you speak of shrunk slightly and caused the sprocket holes to line up inaccurately with the intermittent claw of your projector as it passes through the machine.

This condition may be corrected by soaking the old film in water and then allowing it to dry slowly. The film must be wound on a developing drum, for this purpose, of course.

Film Cement Thinner (N. T. Jasper, Austin, Texas)

Q: *Is there a "thinner" available for reducing the consistency of old film cement? Unless it is used up right away, cement seems to thicken with age. Also, is there any fairly simple formula for making one's own cement in small quantities? What solvent may be used to clean old cement bottles and applicators?*

A: Because cement formulas vary, we hesitate to recommend a thinner. However, here is a formula for making your own cement for acetate film:

Ethyl Acetate
Ethyl Alcohol, 94 proof
Glacial Acetic Acid

Mix equal parts by volume. You must work fast with this cement as it dries rapidly. Regular acetone—the stuff your wife uses for removing fingernail polish—will clean old cement bottles and applicators.

Film Speed (Thomas James, Baltimore, Md.)

Q: *Please tell me what to do when I am using such fast film that I cannot stop down my lens far enough to shoot in bright sunlight.*

A: The remedy for your problem is to use a filter—one that will require opening up the lens one or two stops. As you know, the use of any filter requires opening up the lens (increasing exposure). Neutral density filters may also be used for the same purpose. They will have the same effect on your film of holding back the intensity of light, but they will impart no correction to the color values as when color filters are used.

Animated Cartoon Inks (S. Breck, Dubuque, Ia.)

Q: *When I am making drawings on celluloid for animated cartoons, I find that the ink runs. What ink do the professionals use and what gauge of celluloid do they use?*

A: Higgins Waterproof Ink and DuPont Celluloid (weight .005) is used in the animated cartoon studios in Hollywood. The number of separate celluloid sheets or cells you use for each shot, will, of course, depend upon the action at hand. But it must be remembered that for each "cell" used there is a change in density. So if you start out using, say four cells, you should continue using the same number throughout the picture in order to avoid any changes in density or tone of the background.

Experimental Workshop..

• *Continued from Page 31*

A feature is the brake which can be applied to the line swivel-castor, thus securing truck against moving when stationary shots are to be made. This consists of a wooden member which slides laterally beneath end of the short "T" leg. When pushed in, it wedges against surface of rubber tired castor, forming an effective brake. Short leather straps are provided to "tie down" tips of tripod legs on the truck. — *Clarence Aldrich, Long Beach, Calif.*

Titles With Backgrounds

The movie amateur who wants to duplicate some of Hollywood's tricks and make transparent titles with background scenes visible through the text. can do it without too much trouble.

If the services of a printer are available, the title may be set up in the kind and size of type desired and printed on a sheet of transparent celluloid. In printing titles on celluloid, what is termed a "kiss" impression should be made. The printed celluloid will dry overnight.

To use, the celluloid is placed between two clean pieces of glass and photographed. The scene beyond the titled piece of celluloid will photograph along with the title. No difficulty should be experienced in mounting the two pieces of glass with the printed title, in front of the movie camera lens in proper focus for photographing with the scene beyond slightly out of focus as is generally the case with such titles.

Where the services of a printing plant are not available a variation of this method can be used. If the movie producer uses the familiar letters for title making he can slightly tip them on a piece of glass and after the title has been put in place, another piece of glass can be laid over this. The two pieces with the title spelled out between the two can then be mounted in front of the movie camera with the proper scene beyond and the title shot. By very slightly sticking the letters to the one piece of glass, the piece farthest away from the movie camera, the pasted side of the letters will not show. The side of the letters next to the movie camera are not to be pasted since it is only necessary to fix them to the one piece of glass. Either of these two methods will produce an excellent transparent title.—*Stephen Porter Lathrop, Birmingham, Ala.*



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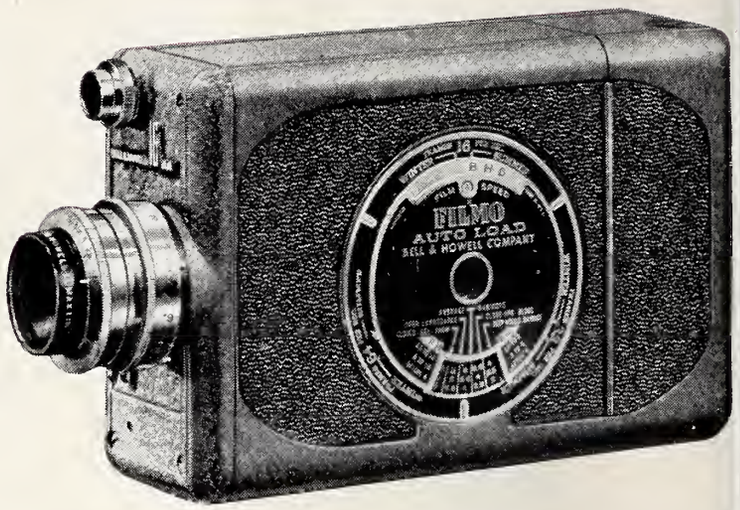
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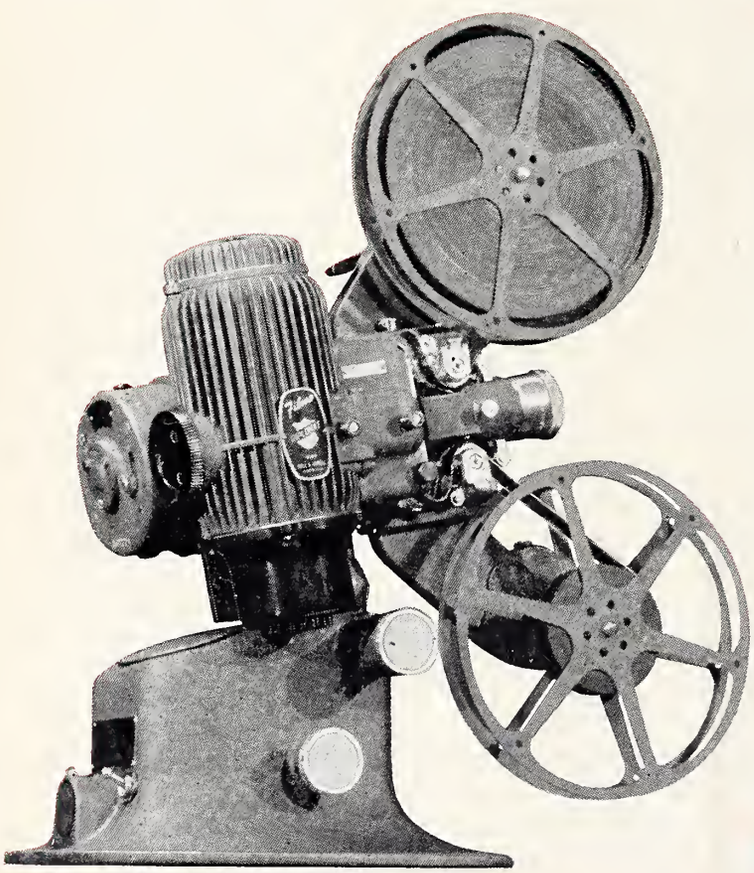
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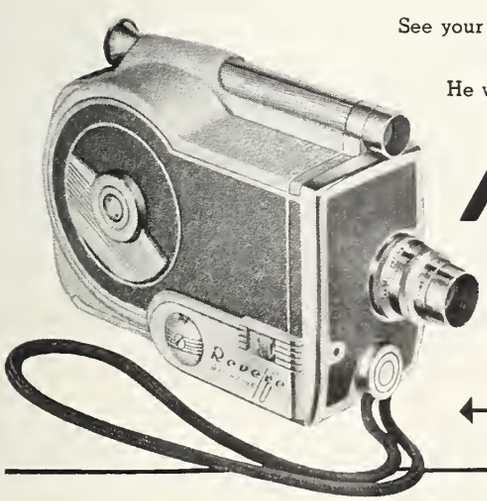
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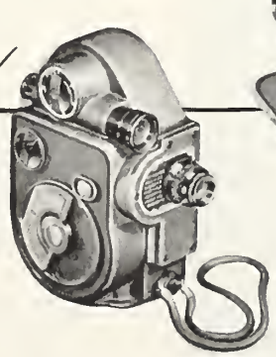
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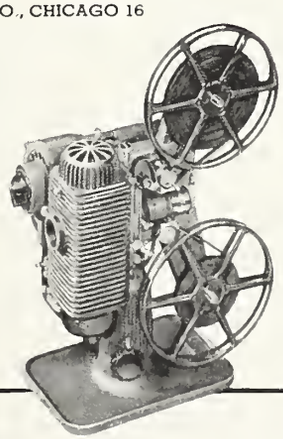


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home MOVIES

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CINE roundup

Brief Topics Of Interest In The Realm Of Movie Making

Initial formal announcement of Home Movies' 1948 annual amateur contest is being witheld pending outcome of discussions now taking place having to do with changing the various classifications under which films compete. Due to the increasing number of contenders each year and also to fact that there are increasing numbers of entries from movie makers who might properly be classed as professionals, Home Movies' 1948 contest rules will be modernized so that the competition will be fair to all. Watch for big announcement soon.



M-G-M, on December 20th, released its long awaited short subject, *Miracle In a Cornfield*, dealing with the birth of Mexico's famous volcano, Paricutin. Most of the footage was photographed in 16mm. Kodachrome by Ralph E. Gray of Mexico City who was one of the first cameramen on the scene after the discovery of a smoking crevice in a peon's cornfield was declared a new volcano in the making. Gray's shots of the embryo volcano are as startling as they are awesome and afford one of the rarest of modern spectacles, an on-the-spot view of how a major volcano begins and takes form. Check your local theatre showing M-G-M pictures for release date. It's not only a fine example of Gray's photography, but of blowing up 16mm. Kodachrome to 35mm. Technicolor.

★

Missing this month among the names of our staff of contributing editors is the name of Norville L. Schield, who passed away December 17th after a lingering illness. Widely known in amateur movie circles in Milwaukee and elsewhere, he was president of the Amateur Society of Milwaukee, telefilm editor for the Milwaukee district of Telefilm, Inc., and a director of the Milwaukee Film Council. He had won two trophies awarded by his movie club, and was a frequent contributor of articles to Home Movies. At the time of his death, he was head cinematographer in the motion picture department of the A. O. Smith Corpn., Milwaukee. Surviving are his wife, Marcella; a daughter Mary Ann, 9; and a son Norville Kirk, 4.

★

A five-story building, with approximately 100,000 square feet, has been acquired by Ampro Corporation to accommodate their expansion program. This additional building at 240 E. Ontario St., Chicago, will be used as an assembly plant for all Ampro products, which include 8mm. and 16mm. silent and sound projectors, slide and strip-film models.

★

America is to have its first International Amateur Film Festival sometime during 1948, an event that is to be repeated yearly thereafter and which will enable the best American-made amateur films to compete with the best of foreign amateurs. Initial Festival will probably be held in Hollywood, with the 1949 Festival held in New York City, the event alternating between these two cities thereafter, it is reported.

Plans call for enlisting services of many now prominent in the amateur movie hobby to serve on Festival governing board which in turn will proceed with plans for the 1948 event. Watch for more news on this project next month.



A "time-lapse" apparatus for making motion picture films of growth and disease processes in living specimens, and new designs of phase contrast microscope accessories developed by the Zeiss optical firm in Germany are described in a report now on sale by the offices of Technical Services, Department of Commerce. The report, prepared by OTS investigator Arthur T. Brice, supplements an earlier report by the same author summarizing the development and application of the Zernike phase principle to phase microscopy.

In adapting phase microscopy to motion picture studies, the Carl Zeiss firm at Jena made five complete sets of ap-

• *Continued on Page* 111

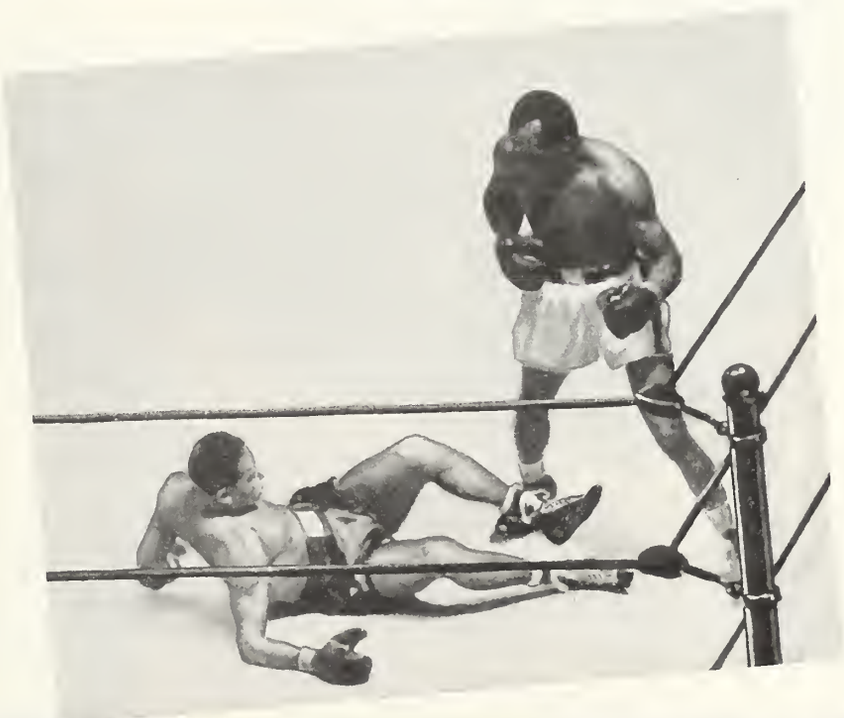
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TIMELY TITLES

By EDMUND TURNER



★ **BABY'S** third birthday movies can be appropriately presented on the screen when started off with this main title. There's nothing in it to suggest shooting script for the occasion, but it is suggested that the title be tinted in colors—crayon or water colors—where it is to be used for Kodachrome.



★ **JUNIOR'S** jumping beans could accidentally fall into some of mother's cooking, then your camera could show the outcome at the dinner table: Biscuits jump off the plate, etc. Or—fed in error to the barnyard animals or chickens, humorous results could be filmed such as chickens jumping or strutting in double time (filmed in slow motion), etc.



★ **TITLE** above suggests short continuity for pets: Junior comes home with sad-eyed pup, tells heart-rending tale about how hungry is the lonesome pup, etc. Mother weakens, allows him to keep pup. Next day, he comes home with two more strays. Mother sends them all away. First pup returns and Junior sneaks him into house and under bed covers.



★ **JUNIOR** goes hunting with his new toy pop gun, is shown taking careful aim at imaginary quarry seen in walks through fields. On return home, lad tells dad of his hunting experiences, shown in flashbacks via cuts from scenes you may already have filmed at your local zoo. Closing shot shows dad awarding lad stuffed animal as hunting trophy.



★ **TITLE** suggest a movie of various domestic pets presented in same manner as shots of zoo animals. A tiny backyard zoo might be constructed especially for making the picture. Include shots of puppies, kittens, rabbits, perhaps of a monkey, squirrel, goldfish, etc. Don't forget to make and intercut reaction shots of youngsters watching animals.



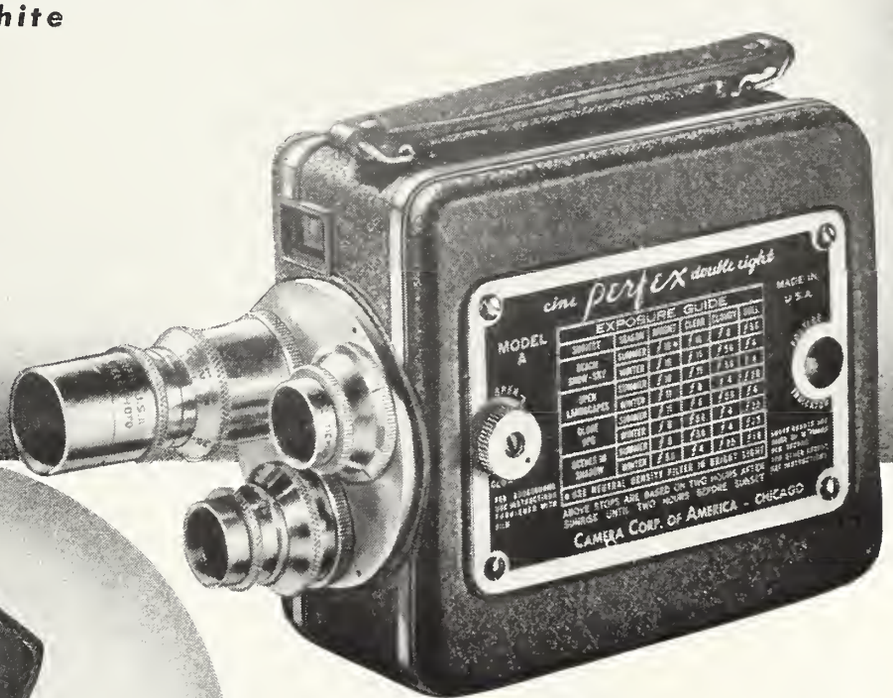
★ **WHY** not make a movie of the preparations, etc., involved in putting on a show of your movies: friends arriving, being seated, etc. Then make several intimate closeups of each watching screen, later intercut these between scenes ostensibly being screened—which will add variety to your screen fare. For gag, show indifferent guests sneaking out, raiding icebox.

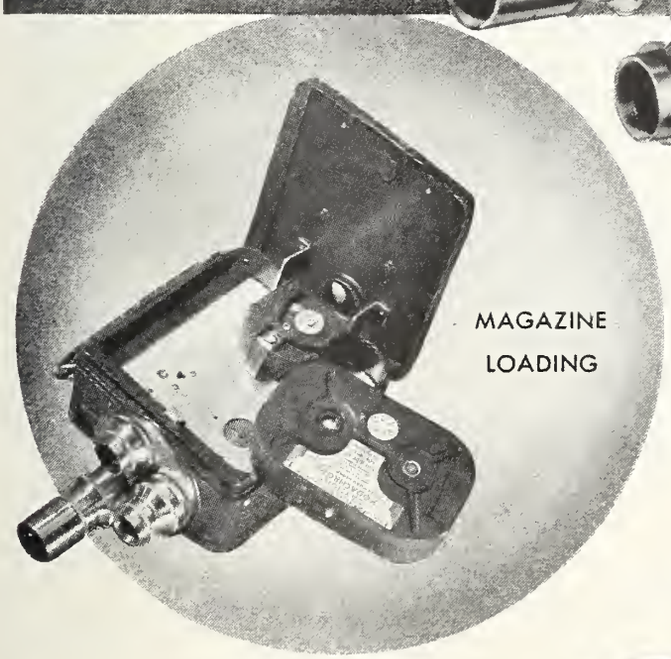
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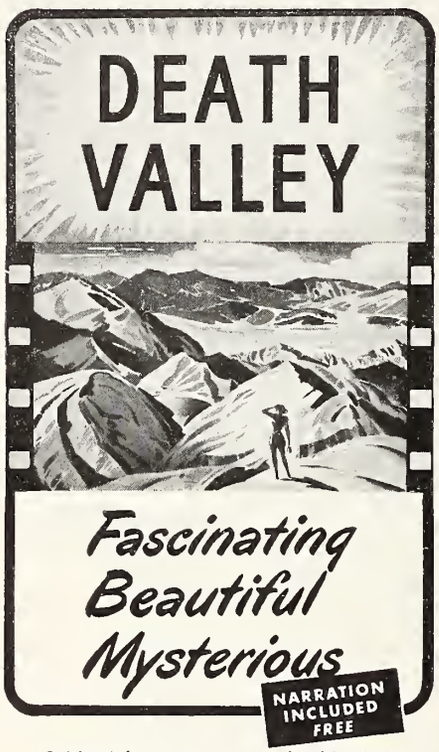


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Information PLEASE

Jammed Magazines (R. E. Haney, San Francisco, Calif.).

Q—Recently I have had trouble with 8mm. film magazines. Toward end of the roll, the film slows down and often stops completely, even though the camera motor is fully wound—as though the motor was not powerful enough to pull the film through. What causes this?

A—We are informed that the present film shortage, some of which is occasioned by the shortage of magazines, is making it necessary for many magazines to be re-used beyond their prescribed time. Result is occasionally a warped or bent magazine slips through and this invariably causes the trouble described. We understand that a more careful check is being made by the film manufacturer in order to take all such film magazines out of service.

3-Dimensional Movies (A. Ratillon, Orlando, Fla.).

Q—During the war, I had opportunity to see some photographs taken with polaroid filters and which, when viewed through polaroid glasses, gave three dimensional effect pictures.

I am interested in making movies this way. Where can I get information?

A—An article on this subject appeared in the March, 1946 issue of Home Movies. Extra copies of this issue are available at 25c each.

Beaded Screen Beads (E. F. Johnson, Spokane, Wash.).

Q—I wish to make my own beaded screen. Where can I purchase the glass beads?

A—Try your local artists' supply store.

Spooling Magazine Film (Dean Zimmerman, Oro, Grande, Calif.).

Q—I have been unable to purchase Kodachrome film for my Revere "88" camera although there seems to be some 8mm. film in magazines available. Is it possible to disassemble an 8mm. magazine, remove and wind the film on a double-8mm. spool for my camera; expose the film; then re-wind it back in the magazine and re-assemble the magazine for processing? Would the re-winding operation have to be carried on in complete darkness or is it possible to use some sort of safelight with color film?

A—You would be undertaking quite a task in unwinding Kodachrome from an 8mm. magazine for your spool-type camera. It probably could be done successfully, providing you had endless patience and carried on the work in complete darkness. It is not possible to use any type of safelight with Kodachrome film without rendering the film useless. It must be handled in complete darkness.

Adapting Lenses (Thomas Strombach, Detroit, Mich.).

Q—Is it possible to adapt a 9mm. wide angle lens from a model 90 Cine Kodak to my Bolex H-8 camera and obtain a viewfinder to match?

A—We are advised that any good camera service shop can successfully adapt the lens to your camera as well as provide an auxiliary viewfinder for same. Consult the yellow pages of your telephone directory for a local photographic store offering service of this kind. Hall-Barkan Instruments, Inc., 55 Columbus Ave., Tuckahoe 7, N. Y., also offer this service.

Processing Trays Fred G. Anger, McKees Rocks, Penna.).

Q—I am planning to construct trays for my home processing outfit out of sheet plastic material. Will this withstand chemical action?

A—Some types of plastic stand up better under chemicals than others. It would seem that in view of the extent to which formula chemicals are diluted, that very little if any reaction would occur over a long period of time. Thus, home processing trays so constructed should stand up quite well.

Titling (M. Rowitzer, New York City).

Q—I am producing some functional movies in methods and procedure for the company with whom I am employed. I am now ready to do the titling which will be long, but not necessarily demand the scroll type of title. Using my telephoto lens with a P.M. titler, I do not get a large enough area. Can I accomplish satisfactory titling with typed titles?

A—Typed titles will give you good results, but they must be photographed on small title cards with not more than

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four or five words to a line and four or five lines to a title; otherwise such titles will not be easily read on the screen.

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If you try to shoot typewritten titles composed on cards of larger area, using your telephoto lens, the words will be smaller on the screen—too small to be easily read. Were you using title cards printed with regular type on a letter press, you could use more words to the line because the printed type, being bolder than typewriter type, would be easier to read.

Filming Indoors (John R. Caterisan, Savannah, Ga.).

Q—In taking telephoto shots under artificial light, both at home and in an auditorium, I have had bad results in that my pictures would be out of focus and blurred, although those taken at the same places with my regular one-inch lens were excellent. I know that my telephoto lens (a Kodak four-inch f/2) is in good condition, but I believe that my trouble is in focusing.

Should I adjust the distance from light to subject with the telephoto, the same as I do with the regular one-inch lens, or should I adjust the distance from camera to subject, as is done outdoors?

A—Somewhere along the line in your endeavors to obtain instructions in making movies, you evidently have become confused between the instructions usually given for arriving at *exposure* and those for determining *focus*. These are two separate lens adjustments, as you undoubtedly know. In making a telephoto shot, set your focus according to the distance from camera to subject. Regardless of the light conditions, or whether you are shooting indoors or out, this is the rule to follow, always.

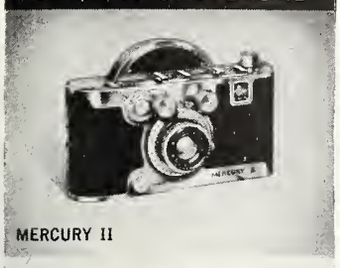
When shooting indoors, in the large auditorium, for example, it is quite impractical for you to measure distance of lights to subject; therefore, the only safe means for arriving at exposure is to use your meter.

Close-ups and Exposure Methods (Harold Pope, San Angelo, Tex.).

Q—How far (away from subject) should I stand when taking a close-up? I have a Bell & Howell 16mm. Auto-Load Camera. Also, my exposure meter instruction booklet suggests taking two readings—of the lightest and the darkest area within the scene—then averaging the two for my exposure. Trying this method, I have had poor results. What is my trouble?

• *Continued on Page 116*

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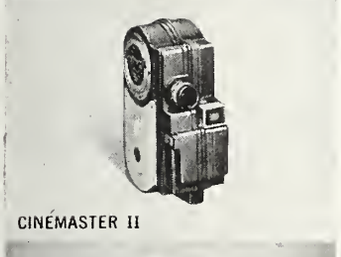
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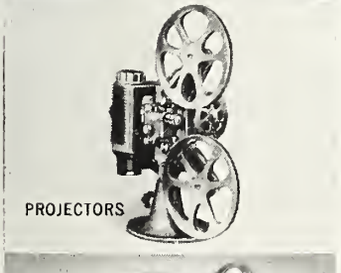
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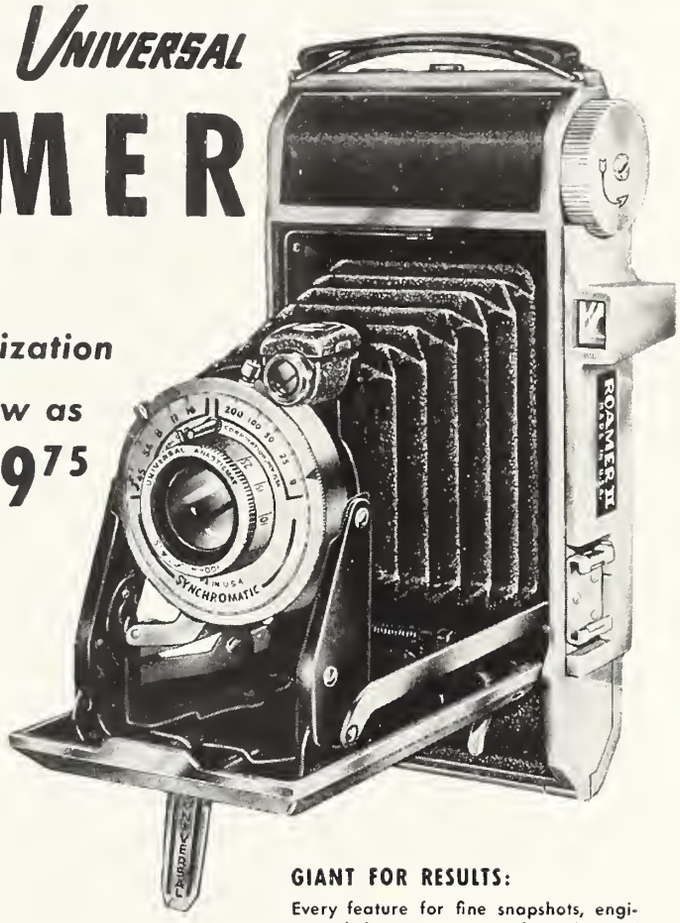
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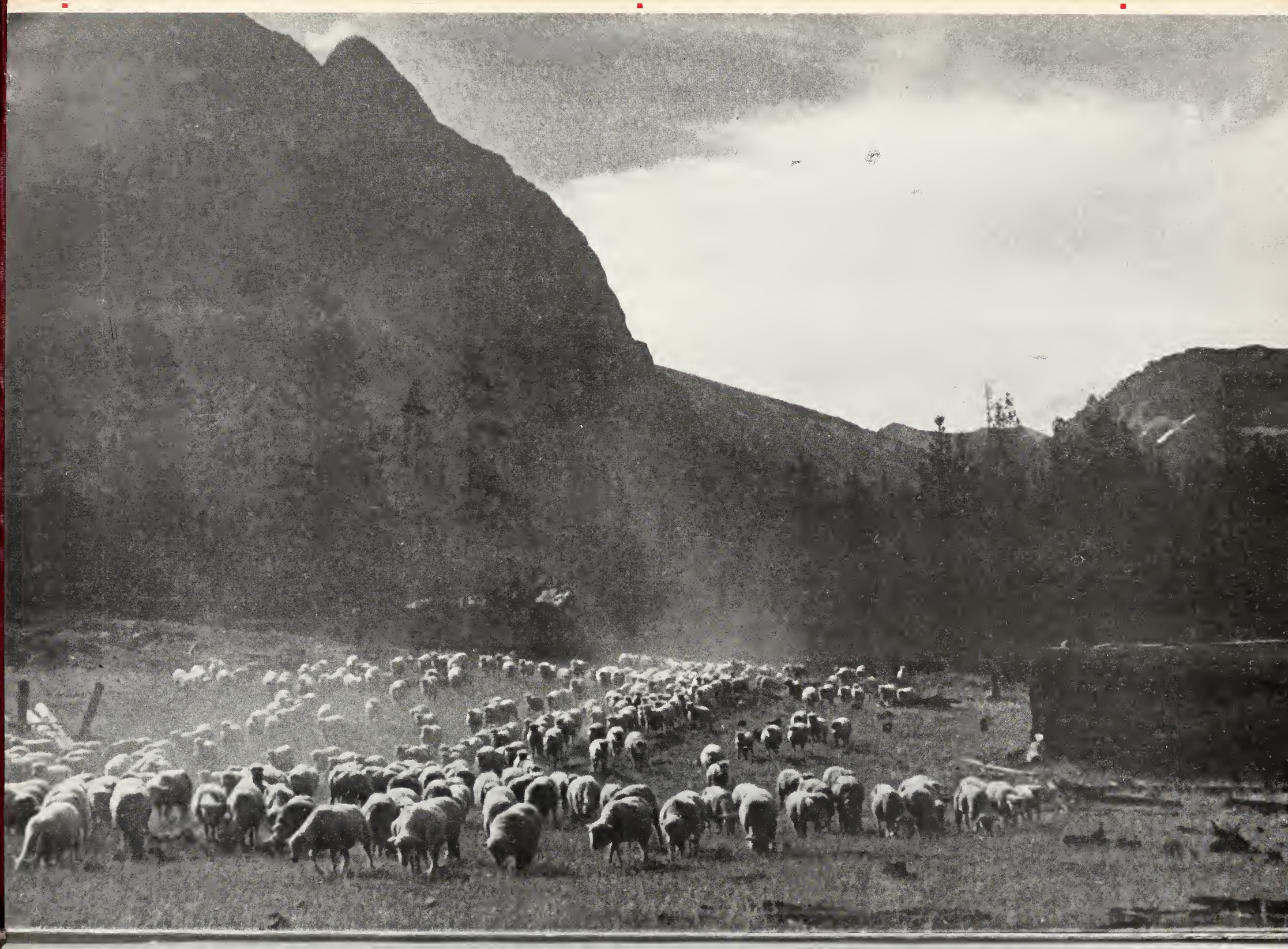
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HOME MOVIES
FEBRUARY ● 1948



A B

● ABOVE are examples of two pictorial treatments of the same sequence, representing a person's view of a new car, as photographed by cameramen Roscoe and Ross. Sequence A represents Roscoe's long shot, medium shot and closeup. Sequence B represents Ross'. Both have shot relatively different sequences; both are perfectly acceptable.

How To Shoot A Movie Story

Movie Continuity Is Easily Attained Once You Understand Rudiments Of The Simple Pictorial Sequence

★ *THE article that follows is a condensation of the opening chapter of PICTORIAL CONTINUITY, published by Duell, Sloan & Pearce, Inc., New York. A "must" for every movie maker, beginner and advanced, this engrossing new book was written by Arthur L. Gaskill, newsreel cameraman and former head of the Signal Corps' Photographic Center, and David Englander, former writer, newspaperman, and combat photographic officer in the late war.—EDITOR.*

MOST PEOPLE who have pressed the button of either a still or movie camera appreciate the fact that a motion picture is only a series of still pictures in which the change between frames is so slight that the illusion of motion is gained.

But a good motion picture is more than just a series of animated snapshots. It hangs together, it tells a story smoothly, coherently, logically. The know-how of this is contained in the technique of *pictorial continuity.*

Pictorial continuity is a rather fancy term, but we like it, because it states so precisely what we're out to describe. The dictionary explains "continuity" as an "uninterrupted, close union of separate parts." Pictorial continuity, therefore, in a fully rounded definition, would be *the proper development and connection of motion picture sequences to create a smoothly joined, coherent motion picture story.*

Basic Elements of the Sequence: Defining more closely, we use the dictionary description of a "sequence" as a "series of things following in a certain order or succession," and we therefore term our motion picture sequence a related series of shots. The sequence thus is a fundamental unit in pictorial continuity. And it has three simple basic elements: the long shot, the medium shot, and the closeup. We break down the sequence this way because all people view action in real life with their eyes in terms of long shot, medium shot, and closeup, even if they do not realize it.

Grasp these elements, and their current, logical use, and you have caught the basic idea. They are elementary, but you cannot start without learning them. They are the ABC's of continuity: the

● *Continued on Page 106*

ROSS MADDEN has captured a picturesque mountain scene with his camera that makes an appropriate title background picture for home movies of the great outdoors. Letter your text in white showcard ink or use block title letters. Photograph at distance of 30 inches, using a 1¼ diopter auxiliary lens if your lens won't focus that close.

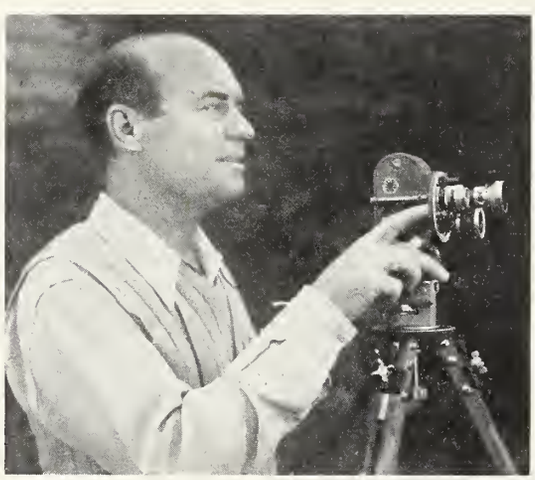
LENS LORE

Answers To Lens Questions Most Frequently Asked By Readers In Letters To The Editor

By LARS MOEN



• THE AVERAGE movie amateur whose camera is used mostly in shooting movies of the family, etc., will require only the simplest lens — usually a fixed focus lens . . .



• WHILE THE more ambitious filmer, like Fred Evans of Los Angeles with a score of 8mm. story films to his credit, demands a full complement of lenses for his camera — all of them in focusing mount . . .



• THEN THERE is the serious 16mm. filmer whose semi-professional picture making requirements call for a carefully matched set of lenses so that telephoto shots will match in quality results obtained by his wide angle and regular lenses.

IN AN EARLIER issue, we discussed a number of lens questions which readers frequently bring up in letters to this magazine. Since then, there has been a marked increase in the number of letters which have come in dealing with still other optical matters. This lively interest makes it amply clear that a great number of readers do have optical problems on which they seek further enlightenment. It seems pertinent, therefore, to present a few more of these lens questions, so that they may be discussed at somewhat greater length than is practical in a letter:

"Is the Such-and-Such lens made by Manufacturer X better than the Such-and-Such made by Manufacturer Y?"

This is one of the most common questions, and often one of the hardest to answer in a satisfactory way. The catch lies in that word "better." Better in what way? Better for what purpose? Better from whose point of view? You see, unfortunately, lens quality is partly a matter of taste, partly a matter of the purpose for which we intend to use it. One man wants a lens that gives a crisp, needle-sharp image; another man will call the same lens wiry and harsh. He wants a lens that will give a soft, rounded image; the first man will insist that this one is "mushy." Yet each is right—from his own point of view, and for his own purpose.

A good case in point is the Raytar lens, which B. & L. brought out after considerable design expense for professional motion picture use. The Raytar gave beautiful definitions, so beautiful that studio cameramen promptly complained that the wrinkles of the aging Miss Glamorpuss and the bags under the eyes of the decrepit idol of the Bobby-Soxers showed up like the foothills of the Rocky Mountains. So B. & L., nothing if not anxious to please, went to a great deal of additional expense to design and bring out the Baltar, which would be a little more merciful than the Raytar. The result has been a lens which has delighted the studio cameramen beyond words. But now the newsreel cameramen are very unhappy that the Raytar is no longer available, because its crisp, wiry images gave them exactly

the picture quality they like.

So it is hopeless to try to make a lens that will please everyone, and we should be truly sticking our necks out if we were to tell a reader that this lens is better than such-and-such another lens. Maybe it is—and from the reader's point of view, maybe it isn't.

In the case of low-priced lenses, another factor enters into the picture—lack of uniformity. In the cheaper lenses, due to lack of precision control in manufacture, two objectives of the same make and model may be quite different in performance. We might test one and find it excellent, while the one which falls into the reader's hands is hopelessly inferior. Lenses in the higher price brackets, and from the more reputable makers, will run pretty uniform. With all lenses, however, the best way to find out if a lens satisfies your expectations is to try it out. Any reputable and experienced dealer can be of considerable assistance in matters of this sort, but even his opinion will not answer your question as truly as a test, if this can be arranged.

"How should I test a lens which I am thinking of buying?" The answer to this is simple in principle: Test the lens in the conditions under which you will use it. If you are buying a lens to use chiefly for closeups of flowers, insects, fish, and the like, make your test at the sort of close distances which these shots will involve. If you are buying the lens to use for distant shots of birds and wild animals, make your tests on distant objects also. If you expect to use the lens for shots in color, test it using color film. If it is for all-purpose shooting, test it at two or three distances and at large and small apertures.

Our favorite general purpose test is an extremely simple one. Tear out a few black-and-white pages from a magazine printed on smooth paper such as LIFE. Select advertising pages with a fair amount of bold, black type. Set up the camera 8, 10 or 12 feet from a wall, or the side of the house. Now pin up one page in the center of the field and one at each of the four corners. We usually arrange nine pages, like this:

x x x
x x x
x x x

Now focus your camera carefully, measure the exposure, and make a shot of sufficient length so that you will be able to study it when it is projected on the screen. Another good test object is a brick wall, which can be photographed at two or three distances. A little ingenuity will suggest similar suitable tests objects with sharp, easily discernible detail.

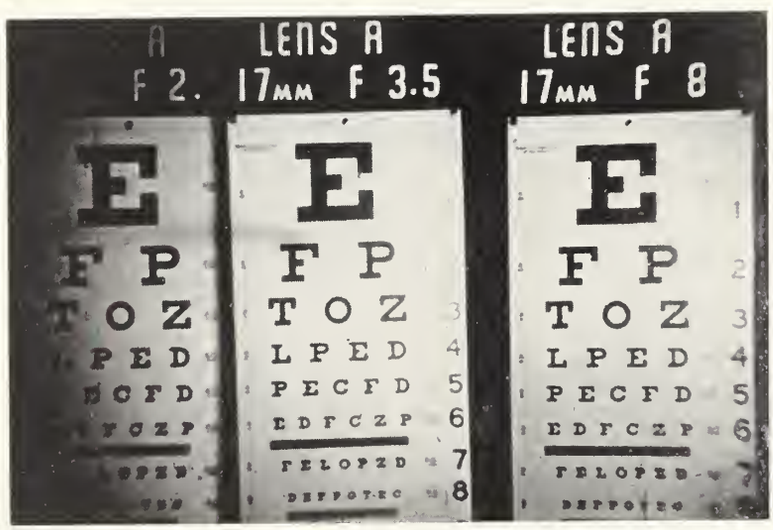
Whatever the test object, have the shots processed normally, then project them under the best conditions possible, and study them carefully. Tests of this sort are usually most satisfactory when two or more lenses are compared with each other. If you test only one lens, you won't be quite sure what sort of performance to expect. However, you probably have one lens in your collection which you consider very good, or at any rate, your best. Shoot tests with this lens and with the new lens you plan to buy. If tests made with the new lens are as good or better than those made with your pet lens, it is safe to say that its performance will satisfy you for most of your movie making needs.

Another reason for testing two lenses side by side, one of known performance, is that the results will be influenced by the flatness of the film in the gate of your camera, by the quality of the projection, and so on, and it is desirable to have what scientists call a "control experiment" to make sure that these other conditions are favorable enough to permit of good results.

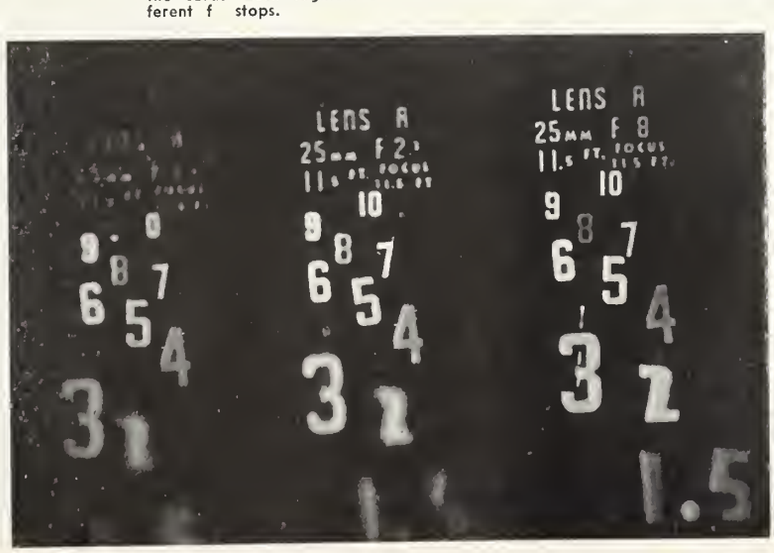
The main thing, in making the test, is to duplicate as nearly as possible the conditions under which you habitually shoot. It's just a matter of common sense; set up test conditions just as similar as possible to the conditions under which you will do most of your shooting.

"I notice that it costs ten or fifteen dollars to have a lens coated. Does this mean that it adds this much to the cost of a new lens, and if so, is it worth it?" Answering the first part of this question: coating does not add a great sum to the cost of a new lens. If the elements can be coated *before* they are assembled into a finished lens, the operation is not an expensive one, and may add only a dollar or so to the total cost. In the case of an old lens, the cost of coating is largely due to the skilled labor involved in taking the lens apart, cleaning the elements, coating them, reassembling the lens, and checking its final performance. Even so, we feel that it is richly worth what it costs, and we practice

• *Continued on Page* 101



• RICH JOHNSTON, Ogden, Utah movie amateur, conducted a series of tests, as shown here, before he finally found the lenses best suited to his needs. Using an optician's test card, he superimposed results of different lenses on a single frame of movie film in three exposures, so results could be studied on the screen. A similar test (below) for depth of focus, was conducted with one lens, using block letters instead of the card. Each segment shows results with a 25mm. lens at three different f stops.





• MODEL SHIP building proved an absorbing subject around which the author filmed activities of his teen age son. The entire project was filmed with story book interest from beginning to end and culminated with shots of family admiring the ship as the proud lad set it up on the fireplace mantle.

Home Movie Ideas In Hobbies

Movie Continuity Comes Easy When You Train Your Camera On An Active Hobbyst, Something To Remember Next Time You Want To Shoot Pictures

By ARTHUR M. SHARP

A BOY AND his hobby is a natural subject for home movies, and if that boy happens to be your son, well so much the better. As he grows up, the old technique you followed in filming him in his baby days no longer applies. Now your movie making calls for human interest studies of his activities, both at work and at play. Hobbies not only provide that "something to do" for your subject, but they are in themselves highly interesting activities to film. And with your son—or daughter or some other member of the family—the human interest subject, filming a hobby becomes a challenging updertaking.

As a proud parent boasting movies of my children since they were babes, I have continued to film them at regular intervals. Now that they are "growing up"—the boy has reached that "sophisticated" age of 14!—I recently encountered an air of boredom and indifference whenever I wanted to make movies of them. But I solved that.

One of the most successful procedures I have followed is to emphasize to the children that our movies henceforth will have that "new look." That instead of comprising simple random shots, they will be planned documentaries of their activities—not a "movie" of them, but of what *they are doing*. This, I find, strikes a responsive chord not only with my kids, but with all youngsters; makes them more willing. Viewing their pictures on the screen, they become absorbed in the way their activity is pictured—how it looks to the other fellow, as represented by the camera point of view.

Perhaps your subject's hobby is building model ships, as with my son. Here is an exceptionally interesting activity to record with a movie camera—one that will make another prized family film for your personal home movie library.

Generally, the continuity can begin with purchase of the model construction kit. The lad approaches the hobby shop, stops to look in the window where a finished model of the "Constitution" attracts his eye. Reflection shots on the plate glass window, as subject studies the model, also reverse shots of him made from inside of store, will open the picture nicely. A transition shot here would show the lad coming out of the store door with an unwrapped package under his arm. As he stops to study illustration on the cover, your camera moves in for a closeup over his shoulder. Then a lap-dissolve here (a fadeout and a fadein will serve the same purpose) to closeup of the kit being unwrapped at boy's home workbench completes the opening sequence.

Thereafter, your pictorial continuity may proceed with showing the lad spreading out the model plans for study and

• ARCHERY is an interesting hobby abounding in unlimited picture making oppoitunities for the movie amateur with imagination and a flair for shooting movies with story-telling interest. Such a film can be highly instructive, too, demonstrating the technique of using bow and arrow to net bullseyes on the target.



examining the various parts as he identifies them from the plan text. Here we pause to consider just how we shall film the model's construction. Obviously, it calls for careful closeup filming of tiny details—the careful carving of the hull, the rigging operations, the tiny lifeboats, etc. Skillful lighting will play a big part in the success of these shots.

It is important that the camera viewpoint be varied as the boat building progresses. Since the same boat and the same hobby will be constantly pictured, the viewpoint can become monotonous unless changed frequently—and skillfully. It calls for imagination in the choice of camera angles, composition, point of view and lighting.

Lighting variations can enhance the picture if this part of the picture production is given careful consideration, and especially if the filmer will use his imagination. Think of the artistic effect that can be accomplished, for instance, employing low key lighting to show your hobbyist working in a dimly-lit cellar on a winter's evening, aided by the light of a solitary candle or light globe. Think of the artistic effects that could be achieved by picturing some of the lad's action in shadows cast on the wall. A single photoflood or reflectorspot lamp carefully placed will give the effect you desire.

In selecting camera angles, don't overlook the two extremes—high and low. With the camera set up high near the ceiling, pointing down toward the workbench, you will get some interesting shots with unusual screen appeal. Also, it may be possible to make one or two shots of the model building procedure from top of the cellar stairs—just as Mom would see the boy when calling him to go to bed. The bench should be brightly lighted for this shot, with a dim fill light illuminating the boy's back as he works, back toward camera.

Low angle shots, too, make an interesting alternative in a sequence of prolonged building operations. With the camera close to the floor level, there are unlimited possibilities for picturing both model and worker with rare pictorial effect.

Humor and running gags are always an important element in a successful continuity film, so watch for opportunities to inject a humorous note into your picture. A spilled paint bottle and the resulting mad scramble to avoid the dripping paint, suggests a logical touch; the look of dismay on the boy's face as he realizes it's Sunday and therefore he'll be unable to replace the overturned bottle of paint to finish the paint job; then, in desperation, he dejectedly uses the puddle of paint on the floor, dipping brush into the pool and continuing with his task.

Stringing the ships rigging will entail painstaking effort and the entire job need not be filmed. A few introductory shots, then occasional shots as the job progresses and the fine threads are stretched from mast to mast, the spars placed in correct position. If there is a kitten available, you'll have opportunity again to inject additional humorous shots. As your subject unwinds thread for use in the rigging, make a closeup shot of the kitten toying with the dangling thread, then work it up into a series of shots showing her entangled in the thread to the consternation of the shipbuilder.

A natural manner for concluding the picture is to show your proud hobbyist placing his completed ship on the mantle over the fireplace, while mother and dad watch the procedure with pride. Here again, watch for opportunity to picture this action artistically. If there is a mirror over the fireplace, shoot into the mirror, picking up the action in reflection.

All of this routine may also be followed in picturing the building of other models, too—airplanes, particularly. In this case, an appropriate closing sequence would show the plane builder testing the plane in flight out of doors, in a nearby field or park.

Your son, of course, may not be the only hobbyist in your home. Every member of the family can assume the role of a hobbyist of some kind—gardener, archer, mountain climber, fisherman, etc. Each hobby, of course, will present its own peculiar filming problems. But if you will remember that it is a story film you want—a picture with logical continuity, with a beginning and an end—and plan it that way, then you will have taken the right step forward.

Mother or sister, in the role of a garden hobbyist, can be pictured reviewing seed catalogs, buying seeds and acces-

• *Continued on Page* 104

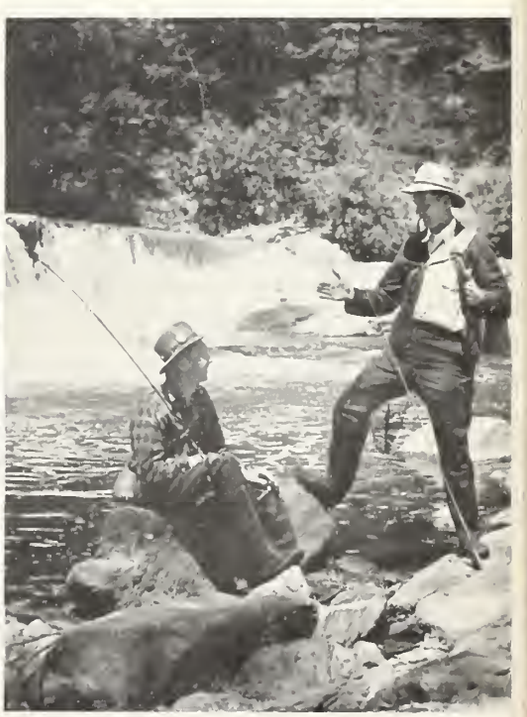
• MOUNTAIN CLIMBING, besides being a picturesque subject for movie making, also affords easier filming out of doors under sunlight. Here, again, the special technique and equipment of the skilled climber furnishes subject matter for an interesting family film.

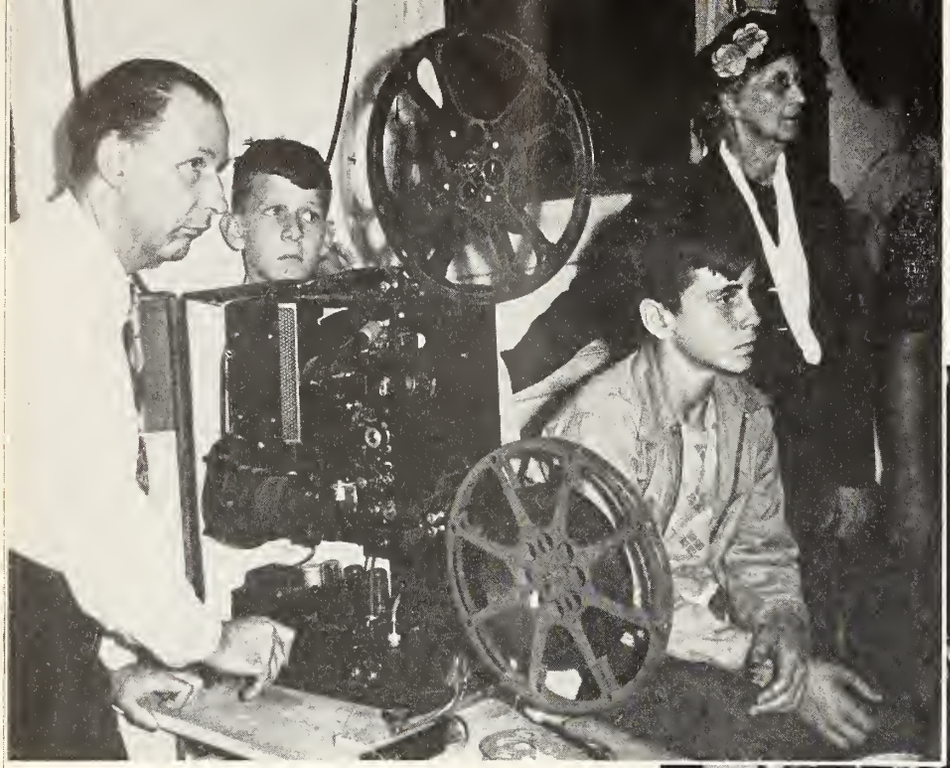


• THERE'S MORE to the gardening hobby than usually meets the eye, but the imaginative movie maker will find much that can be filmed and woven into a pleasing continuity in this pleasant outdoor activity, featuring a member of the family.



• THE ONE that got away. and the techniques employed in skillful fishing all can become the eye-catching scenes for an entertaining home movie built around the doings of the. fisherman-hobbyist of the family. It's an ideal vacation filming project.







● CHILDREN watching movies in Richard Stanley's basement theatre wonder will the villain get the girl. Stanley, at extreme left above, uses a 16mm. Holmes sound projector, also one of the new Universal 16mm. sound projectors in his twice-weekly free shows.

● TYPICAL of Stanley's movie audiences is this group of kids, most of whom are too engrossed in the picture being screened to notice the cameraman. Charleston, West Virginia's, West Side boasts decreasing youth problems as result of Stanley's project, now in its third year.

No Time For Mischief!

Kids Clamor For Richard Stanley's Neighborhood Movie Shows — A Project Aimed At Keeping Children Off Streets Nights

By FREDERICK FOSTER

TIME ON their hands and a whole evening to spend it unsupervised is what gives juveniles a start on the road to delinquency, believes Richard Stanley, Charleston, West Virginia's leading movie amateur. So twice a week, sometimes oftener, Stanley screens movies for the neighborhood kids, thus keeping them off the streets and at the same time filling their noggins with more wholesome ideas than the mischief that invariably leads to serious trouble.

Not that the kids in Stanley's neighborhood are troublesome, but he'd heard so much about increasing juvenile delinquency everywhere, he was determined it shouldn't get a foothold in Charleston's west side. This modern-day Good Samaritan is a working man by day and a one-man theater staff by night. Stanley has been playing a major role in the visual education of Charleston youth with his portable movie equipment for more than three years. For a long time he's been directly or indirectly connected with the younger set through his church, Sunday School and Boy Scout work.

The idea of giving real professional presentation of films, such as seen in theatres, was born because of Stanley's own love of motion pictures. Having filmed many reels of movies with his model E Cine Kodak, he subsequently bought a 16mm. sound projector, rented several sound films from local libraries, and started making schedule showings free of charge to the neighborhood kids.

His home on Central Avenue was his first theatre. Then as patronage increased, he was forced to find a larger showplace. Today, locale for the two weekly film shows—Wednesday night for girls and Thursday night for boys —is a large basement room in the Tiskelwah Apartment building at A and Washington streets. This 30 by 18 foot room, Stanley believed, would be large enough to accomodate the increasing crowd of kids, but the youngsters started turning out in larger numbers as word of the free movie shows gained momentum. Instead of seeking larger quarters, Stanley arranged showings for girls one night and boys the next.

Stanley's spent quite a sum of money to insure the children only the best in screen entertainment, but not a cent is ever charged for admission. He foots all the bills and seems to get as much enjoyment from it as the kids Thus, he claims, he is providing only his share of the recreational opportunities of the neighborhood in trying to make better citizens of its youth.

Charleston's underprivileged children also benefit from Stanley's free movie show activities. Twice a month he takes his films and projector to the Davis Child Shelter, and on alternate weeks he screens pictures for those at the Shelter farm on Little Sandy Creek.

During the summer months, Stanley's movie shows go outdoors. On a vacant lot in South Charleston a huge screen is set up and programs of 16mm. films shown evenings after dark. Quite naturally, films dealing with violence, crime, or shooting are never shown. Favorite subjects are musicals, comedies, westerns such as the Gene Autry films, and others of this entertaining type appealing to youngsters.

Occasionally, some of Stanley's own films are featured in the programs. Stanley has over 4,400 feet of 16mm. movies he has made over a period of time of local children's activities such as hikes, parties, etc.,—some in color, some in black and white—all silent. More recently he produced one 400 foot Christmas film featuring a cast of five children and himself, entitled *The Christmas Story,* and another 1,000 foot story film, *Christmas Love,* featuring two young girls, two boys, his mother and himself.

In addition to his library of personally produced films, Stanley has more than 125 reels of silent and sound films, such as Castle, Official Films, animated cartoon, Soundies subjects, etc. These, which are mostly short, single-reel subjects, augment the programs of multi-reel subjects rented from libraries.

One would surmise that all this neighborhood film show activity would leave no time for movies in Stanley's home; but recently he converted a room in his basement to a permanent theatre. Here is erected a 9 by 12 foot screen with white draperies at each side. Heavy blue drapes, which open and close by manual operation, obscure the screen when not in use, serve to keep it clean. Wiring of room lights has been altered so they can be controlled from the projector. His plans call for replacing hard bottomed chairs with upholstered seats as soon as they are available.

Stanley's plans call for early purchase of a 16mm. sound camera and recorder so that he can turn out synchronized sound films of local events for his neighborhood shows. Another project to which he has recently devoted a great deal of time is a huge backyard playground aimed to keep the kids off the streets in the daytime as well as evenings. Here he has erected swings, slides and several see-saws, and hopes soon to add a merry-go-round. In addition to this equipment there is provision for activity in archery, croquet, horseshoes, etc. Ample overhead lighting, recently installed, makes this unique

• *Continued on Page* 111



• BRONZE medallion awarded in recent Stockholm International Amateur Film Festival to F. M. Marshall, Great Britain, for his film, "Mower Madness," which placed third in the abstract and fantasy films class.

Stockholm International Amateur Film Festival

By LESLIE M. FROUDE, F. C. A.
Courtesy Amateur Cine World

★ *Considerable interest is manifested in bringing to fruition an annual American International amateur film festival which would bring together in competition, the best amateur motion pictures from every country in the world. At least two groups are presently studying results and procedures of the 1947 European competitions and hope soon to announce plans for an American international festival to be held sometime this fall. A report of the Cannes 1947 festival appeared in the December issue. This month we reprint, from a recent issue of the British* Amateur Cine World, *a report on the Stockholm festival.—EDITOR.*

I ATTENDED the Amateur Film Congress of the Union of International du Cinema d'Amateurs held in Stockholm from August 11th to 16th as the official representative of the amateur cine organization in this country, and was selected as one of the twelve members of the jury which was given the task of judging the films entered for the competition. Each country is permitted to send up to four films chosen by its representative amateur organization. Thirty seven films were submitted by eleven countries.

Now that I have had time to sort out my impressions of the films entered from the roseate feelings induced by the overwhelming hospitality which the delegates received, I must confess to some slight disappointment. Even after allowing for shortages of film stock and preoccupations of national reconstruction in the various countries, I expected the general standard of entries to be much higher.

As it turned out, some films were entered for the competition

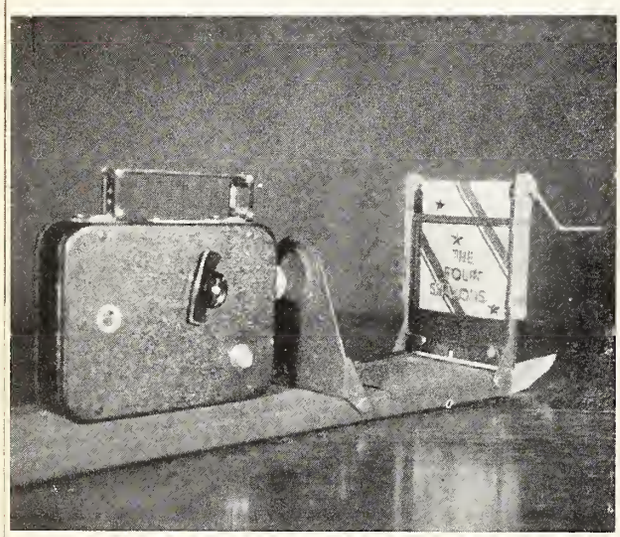
• *Continued on Page* 112



● A SIMPLE method for producing scenic backgrounds in combination with title text. Title letters are applied to panel of glass set in a frame some distance before the camera.



● Many Movie makers find the gummed, die-cut letters available in many dime stores make ideal title letters. They can be affixed to patterned title cards, photographs, the full page title pictures appearing in Home Movies, and also on glass or celluloid panels which may be laid over the title background and both photographed together.



● Here is another application of the gummed letter title. In this instance, a moving patterned background is provided on the scroll attachment. The title, arranged on glass, is set up before it. As the title is photographed, the background is set in motion by turning the scroll crank.

Art Backgrounds For Your Movie Titles

Your Titles Needn't Be Drab, Unimaginative Captions. Here's How You Can Glamorize Them With Artistic Designs, Pictorial Backgrounds

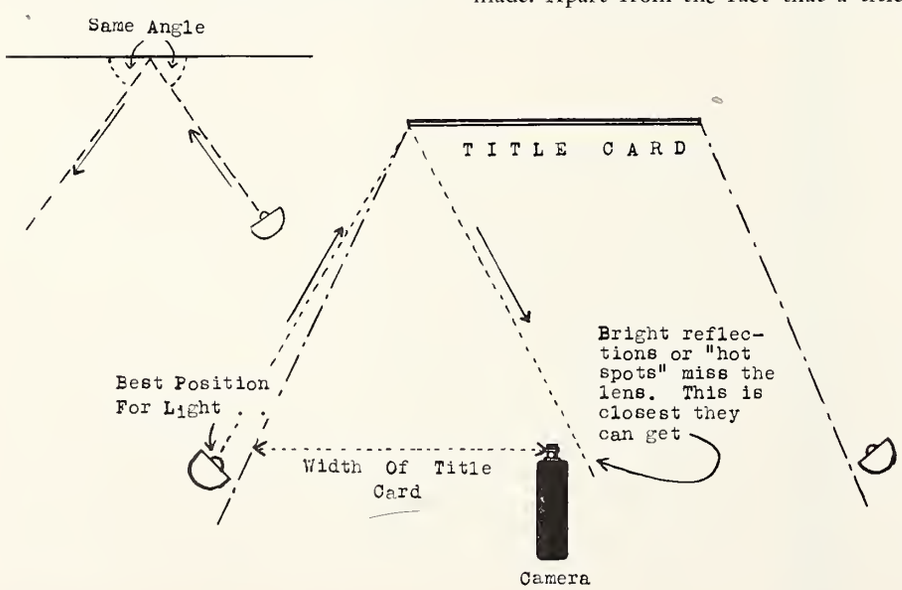
By STANLEY E. ANDREWS

WHEN making titles and subtitles most amateurs invariably use white letters on a black background. This is the most common type of title made. Apart from the fact that a title with dark background is much easier on the eyes than a bright one, the popularity of this type of title is due largely to the fact that black and white afford the strongest possible contrast.

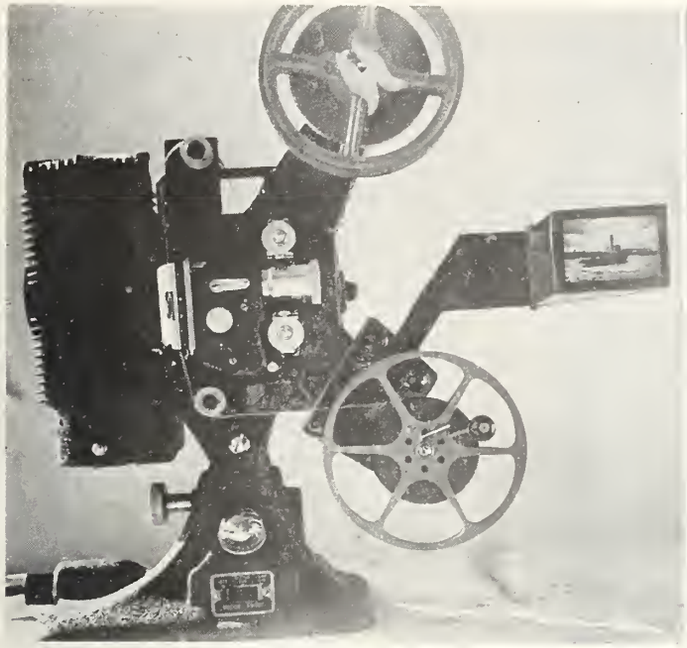
However, there is a very strong inclination on the part of many title-makers to overrate the "contrast" feature, and while contrast is a great aid to clarity, it is by no means a sine qua non; yet some amateurs will go to great lengths experimenting with various developers and types of film, and even sacrifice other features of their title, for the purpose of obtaining contrast. They overlook the fact that what they are really in search of is "clarity" regardless of whether it is obtained by contrast or other means.

A title can have just as much clarity

● *Continued on Page 115*



● Where glossy title cards or titles arranged on panels of glass or celluloid are employed, great care must be exercised in placing the lights at either side of titler, as shown here, to avoid reflection of light toward camera lens.



● THIS FRONT view shows author's film viewer attached to his 8mm. projector. Film image is projected via angular mirror on small screen facing operator. Where cuts are desired, film is punctured and later severed from the reel.



● REAR OF projector showing how viewer is clamped to lower takeup arm by means of four wing nuts and bolts. The gadget is quickly demountable so that projector may be used for long throw projection within a few moments.

PROJECTOR - EDITOR

Novel Gadget Enables Any Amateur To Use His Projector As A Filmviewer For Editing Movies

By I. J. CORN
Pres.: Cine Club of Gisborn, Australia

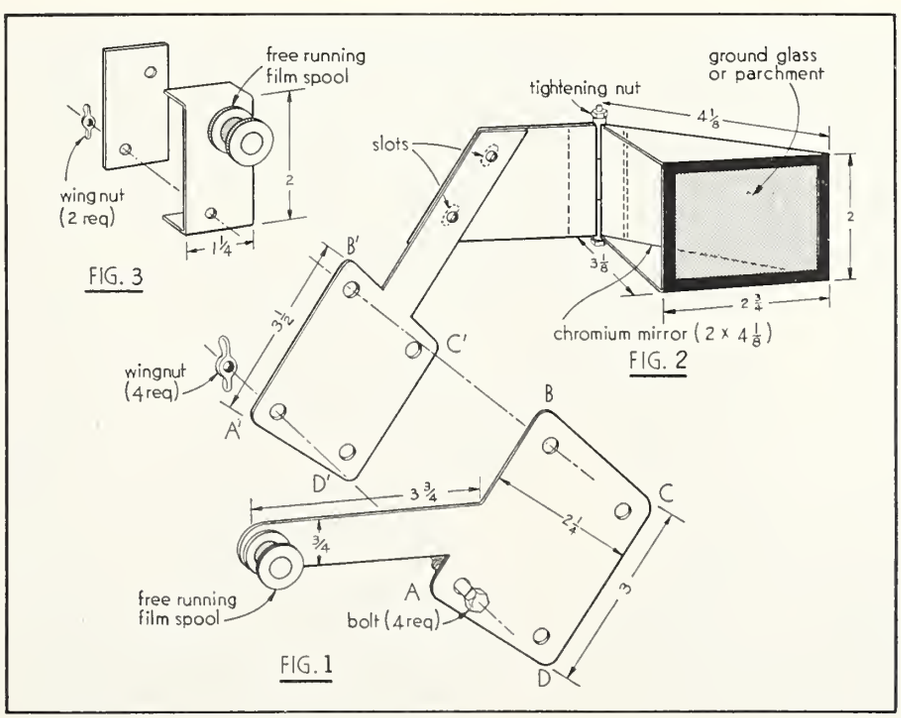
YOU WOULD probably devote more time to editing your films if the editing task could be made easier with an efficient viewer. And if that viewer could be made by yourself and used in conjunction with your projector, you'd be seriously interested, wouldn't you?

Pictured above, and shown in detail below, is just such an editing aid. It may be attached to and used with almost any make and model 8mm. or 16mm. projector. The viewer consists of a bracket and clamp which supports an angular mirror and a small translucent screen a few inches ahead of the projection lens. The film image is projected on the mirror which in turn reflects the picture about 2 by 2¾ inches in size upon the screen, which faces the operator.

The viewer illustrated was made especially for a Model A-8 Keystone projector, and the dimensions given in the diagrams apply to this particular viewer. However, the basic design remains the same for other projectors and it is only necessary to change design of the clamp and bracket in making a viewer for other machines.

It takes but two minutes to assemble the viewer on my projector. The front plate (Fig. 1) is placed on the operating side of the lower take-up arm

● *Continued on Page 103*



● DIAGRAMS at left show construction details of film viewer. It is constructed for the most part of 1/16" sheet metal and can be made by any movie amateur handy with tools. Only the two free-running film spindles, shown in Figs. 1 and 3, call for services of a machinist.

MUSIC for your films

Phonograph Records Played As You Project Your Films Enhance The Presentation

By ELI WILLIS

WHILE YOU are waiting for the many promised sound mediums for home movies to be developed —magnetic recording on film; 8mm. sound on film, etc.,—there is no reason why you shouldn't have sound in the form of background music for your movies now. Most all home movies take on au aura of quality when they appear on the screen accompanied by appropriate music played from phonograph records.

Disk film music is something within the scope and means of almost every amateur. The equipment required is nominal: an electric phonograph, or if you prefer, a set of dual turntables which is nothing more than two phonographs combined in one unit. In addition you will need a selection of records and these should be chosen with a great deal of care, for not all phonograph records are appropriate as background music for films as will be pointed out later.

Whatever type of subject your motion picture encompasses, there is a phonograph record which will admirably capture its mood and feeling. Whether the movie is a peaceful interlude in the country or a turbulent visit to New York, there is available suitable musical compositions which describe, with violins, cellos, and trumpets, what your film shows in images. Combining the two will greatly enhance the enjoyment of the movie show.

There is nothing difficult about the problem of "how-to-do-it." Basically, all you need do is play the phonograph records as your pictures are projected on the screen. Since the music is intended primarily as background and atmosphere for the pictures, you don't have to worry about the problem of synchronization.

There are some simple "tips" about using records which the movie amateur should know. For example, there is the question of timing. One hundred feet of film, projected at 16 frames a second, will run for about four and a half minutes. A 12-inch phonograph record will run for about four minutes, a 10-inch record for about three minutes. On this basis, it is easy to figure out just how many records are needed to supply a complete musical background for the entire running time of your films.

There are a few other details which should be taken into consideration concerning timing. For example, if your phonograph is the single turntable type, It is necessary to determine how long it takes to remove one record, when it has finished playing, and replace it with another. If you have an automatic record changer, it would prove helpful to consider the few seconds the machine takes to change records. In this way, you will get a more accurate estimate of the time comparison between picture and records.

If you have dual turntables changing records presents no problem, for as soon as one record is finished, you can start the second record playing without any noticeable break in the music. A dual turntable, incidentally, is something you can very easily build yourself. It requires only the addition of another electric turntable, to the one on your regular phonograph. The wires from the "pick-up" arm of this supplementary turntable should be connected to the identical electrical connections on the amplifier to which the phonograph "pick-up" arm wires are connected. Then, whichever turntable is playing, the "pick-up" is transmitted to the same amplifier and the music amplified through the same speaker.

There is another refinement which should be mentioned here. It always sounds better if the music is coming from the vicinity of the screen instead of somewhere else in the room. Obviously this is not always possible where an ordinary phonograph is used to supply screen music. In such cases the problem can easily be solved in exactly the same manner as the dual turntable. A supplementary loudspeaker (a six inch size is ample for any ordinary size room) can be added to your phonograph system and placed behind the screen. The electrical connections for this additional speaker should be made to the same wiring that leads to the regular speaker. Thus, both speakers will be connected in parallel and will operate simultaneously.

To avoid "echoing" occurring



● YOUR record playing equipment may be a simple single-turntable phonograph or a dual turntable set. Expertly used, it will provide the means for supplying music with your projected films. The important thing is wise choice of musical selections. Some dual turntable outfits provide for use of microphone for special announcements where presentation of pictures is to be made before large audiences.

between speakers, due to the distance separating them, an electrical switch can be added to "cut-off" one speaker and "cut-in" the other, when desired. The supplementary speaker should be mounted in a solid wood box to produce better tone and greater volume.

Undoubtedly there are many other gadgets and arrangements which you will discover to fit your particular needs. Your local radio electrician can also suggest ideas to make a practical and simple system to comply with your particular requirements.

So far, we have discussed the mechanics of providing music with movies. Now we shall discuss recordings. A suitable musical recording can be found for motion pictures of almost any type and theme. Generally speaking, however, certain basic suggestions are in order. For example, vocal recordings are ordinarily unsuited to films because the words of the singer distract attention from the picture. Unless words of the music have a direct bearing on the motion picture content, vocals should never be used. Recordings made by full orchestra are more desirable than, say, piano solos because the ampler music serves as a better background. Generally, too, "classical" recordings are more suitable than "jazz" or "boogie".

The possibility of using "jazz," however, should not be entirely overlooked. The latest boogie-woogie recording of George Gershwin's "Rhapsody in Blue" may sometimes find a proper place as theme music for certain types of film subject matter. For example, in movies involving a lot of action of a satirical nature, such as one showing the crazy activity of a downtown New York street, a fast "jazz" record might be perfect counterpoint to the screen images.

Most of us will select our phonograph records, to be used as film background music, according to our personal tastes. However not all starting out on this very interesting phase of home movie exhibition may have sufficient experience with recorded music to know where to look for the desired records or what to ask for when approaching his music store record clerk in search for film background music. For this reason, we list below a brief selection of the better records classified according to theme or mood which will enable the beginner to find what he wants without having to wade through a lot of unsuitable recordings—a discouraging and time-consuming procedure, indeed:

SLOW — PEACEFUL

Liebestraum:	*Liszt*
The Sea:	*Debussy*
Moonlight Sonata—	
First Movement:	*Beethoven*
Spring Song:	*Mendelssohn*

• *Continued on Page 105*



• NOTE HOW extreme low camera angle gives dramatic emphasis to this simple scene of two people backdropped by the massive furnishings of the room. It is a camera technique not overdone today and one that has many possibilities in amateur film production. Note, also, how interior lighting is balanced with that from windows.

MOVIE ANALYSIS

By EDWARD WALDEN

"MOURNING BECOMES ELECTRA"

Produced and directed by Dudley Nichols. Photography by George Barnes. Scenario by Dudley Nichols from Eugene O'Neill's play. Starring Rosalind Russell, Michael Redgrave, Raymond Massey and Katina Paxinou. An RKO Radio Picture.

★ EUGENE O'NEILL'S famous play has been converted into an absorbing motion picture that offers much to the advanced amateur aspiring to serious movie-making. Its director, Dudley Nichols, sought to adopt this sombre melodrama to the screen without destroying any of the qualities that distinguished it as a play. He refused to make any concessions to so-called "Hollywood taste" and thereby distinguished his production with a sincerity and earnestness that is rare.

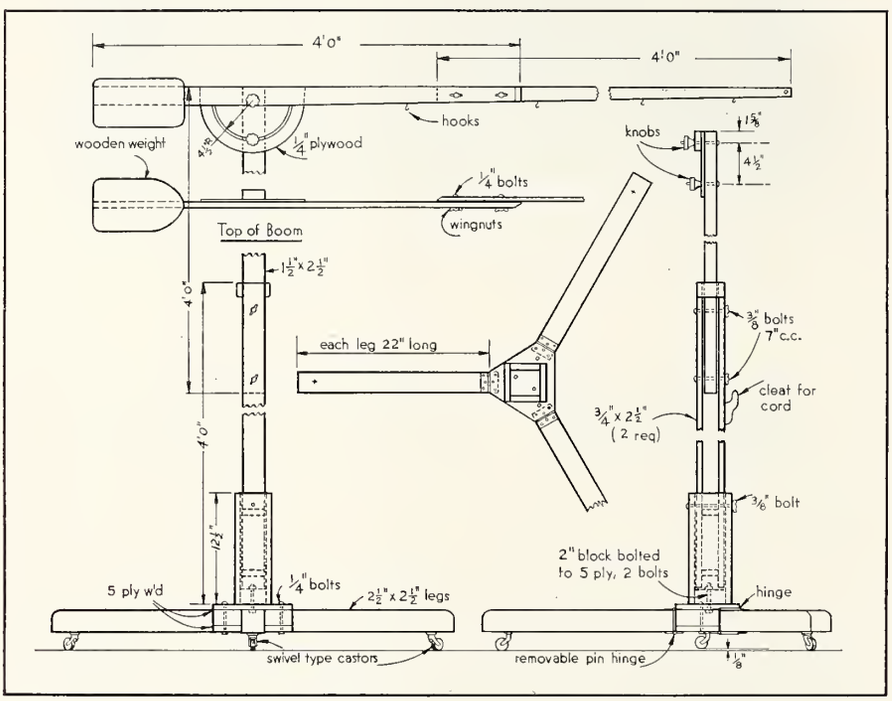
At the same time, Mr. Nichols was conscious of the fact that no staticly filmed stage play can possibly hold a movie audience's attention. He freed the drama from the space limitations of the stage and gave it the movement and visual interest necessary to a film. For the amateur movie-maker considering adopting a stage play to films, this is an important consideration to note.

The movie, as the play, is divided into three parts, captioned "The Homecoming," "The Hunted," and "The Haunted." The locale is a New England town shortly after the Civil War, and the story tells of the personal retribution befalling each individual of the Mannon family as they sin and become crushed by their sinning. A sad and tragic tale, murder is followed by murder, provoking suicides and desperate unhappiness.

In slim outline, the plot develops from the fact that Mrs. Mannon (Katina Paxinou) has had an illicit romance with a ship's captain while her husband (Raymond Massey) is away at war. To free herself, she kills her husband by poisoning him. Her son (Michael Redgrave) and daughter (Rosalind Russell) learn of her guilt and, as revenge, kill the ship's captain. Mrs. Mannon then commits suicide in despair. Son and daughter escape from their tragic Mannon mansion for an extended trip to the South Seas. But when they return, they discover that they cannot escape their own consciousness of their guilt. Eventually, the son shoots himself to death and the daughter resigns herself to a life spent wholly within the Mannon mansion, her hope of hap-

• *Continued on Page 114*

Home Movies'
EXPERIMENTAL CINE WORKSHOP



● All-wood boom for spotlight or microphone.

Spotlight Boom

Spotlights are most efficient when used in an elevated position, high over heads of players or subjects in a scene. In studios, a metal adjustable boom is used to hold some spotlights, affording means of adjusting light at various heights and angles.

Serious movie amateurs can employ a similar method, making their own light boom of wood instead of metal according to plans given in diagrams above. The drawings are self explanatory and all necessary dimensions are given, enabling the amateur handy with tools to build the boom in a few hours' time.

The boom has the familiar tri-leg base often employed as a camera dolly, with casters facilitating its movement about the set. Legs may be folded, by removing key pin in hinges, as shown, permitting the boom to be telescoped into a compact unit for easy carrying. The upright is adjustable so that the light can be raised or lowered, as desired. The boom is counterweighted, as may be seen, and is adjusted in a moderate arc by setting two thumb screws. The length of the boom is also adjustable, adding further to its versatility. The boom may also be employed for use with a microphone for recording sound for home movies.—*Clarence Aldrich, Long Beach, Calif.*

This is an example of typewriting with a regular ribbon.

This is an example of typing done with a carbon paper instead of the usual ribbon

● Letters typed through carbon are sharper.

Typewritten Titles

Typewritten title cards will photograph with sharper detail if the ribbon is removed from the typewriter, as when cutting stencils, and a sheet of carbon paper placed over the title card so that the keys will make a direct carbon paper impression on the card.

As shown in examples pictured above, the carbon paper impression is sharper and more uniform than the impressions typed through ribbon, and therefore will appear more readable on the screen. —*Delmar L. Brown, Portland, Ore.*

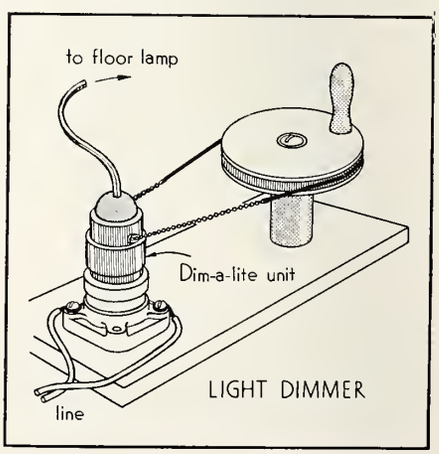
Measure It

When shooting movies indoors, film is often wasted through improper exposure or out-of-focus because the photofloods were placed at incorrect distances based upon guess, or distance from camera to subject erroneously calculated. Such errors can be eliminated by employing the extension cords used in supplying power to your photoflood lamps. By marking these cords off in feet and indicating the footage marks with a stripe of white paint applied every 12 inches the length of the cord, they may be used to measure distances in setting up photofloods or camera.—*Dr. Hubert A. Wagner, Philadelphia 26, Pa.*

Light Dimmer

A professional touch to presentation of movies in the home is effected when the room light is gradually dimmed as the projector is started — similar to practice followed in movie theatres. Movie amateurs can produce this effect using a floor lamp for room illumination and the dimmer pictured below.

Crux of the device is a regulation Dim-A-Lite unit obtainable from most any electrical supply house. This is



● Fader uses Dim-A-Lite.

screwed into a porcelain socket mounted on a baseboard, as shown in sketch. Lead from floor lamp is plugged into the Dim-A-Lite.

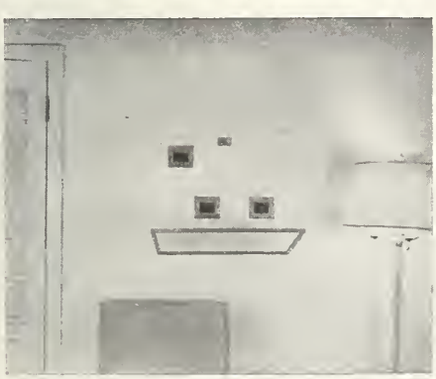
Smooth control of dimming device is obtainable by mounting a grooved disc of wood fitted with handle on a block adjacent to the Dim-A-Light. The control chains which extend from the device are connected to a length of cord which extends around the disc. By turning the disc by its handle the Dim-A-Lite is rotated to raise or lower the line voltage leading to floor lamp. The complete unit may be mounted near the projector or on wall of projection booth. —*Everett Billings, South Pasadena, Cal.*

Parlor Projection Aid

Often the opportunity is presented home movie enthusiasts to utilize a hall or closet for a projection booth, if they are willing to cut portholes in the wall to facilitate projecting pictures on screen in next room. Here is an idea that makes this feasible without leaving unsightly holes to mar appearance of room walls.

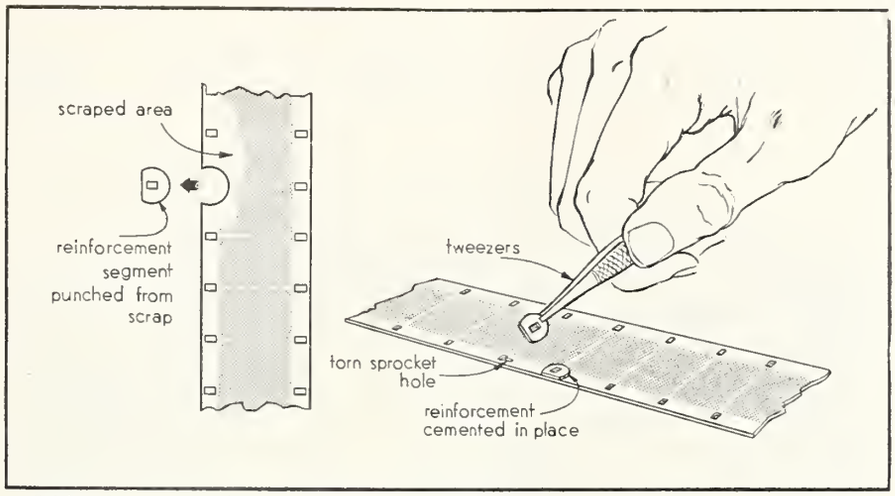
As shown in top photo, a framed picture, hinged to wall at bottom, is lowered by means of picture wire cable from projection booth on opposite side, revealing two ports for projectors and one for operator. After the show, the picture is drawn up in natural position to hide the portholes, as shown in lower photo.

The ports are covered with plate glass from the projection room side to protect against noise of machines and other apparatus filtering through. On the opposite side, rough edges of the holes cut in wall are concealed by frames made of sheet metal. — *Everett Billings, South Pasadena, Calif.*





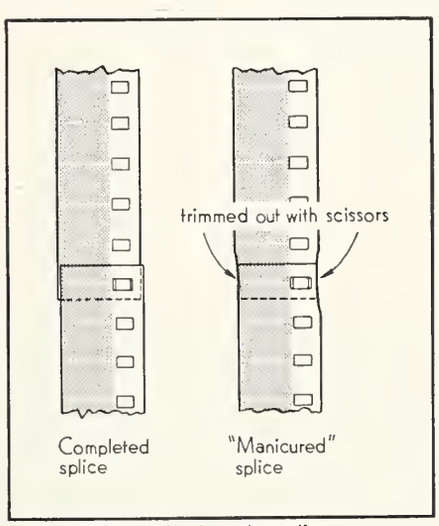
● Concealed projection ports.



● Patches for torn sprocket holes cut with ticket punch.

Data Record

When filming movies, I find it unreliable to trust my memory as to date and other important data concerning a shot, so I make a note of it on the film box. Then when the film is returned from the laboratory and I edit and splice it on a large reel with other films, I transfer the data from film box to a half 3 x 5 index card, placing it in a can along with the reel of film. Eventually I get the titling done and eliminate the card. —*John S. Burtt, Ann Arbor, Mich.*



● A "manicure" for irregular splices.

Rough Splice Cure

If your's is an inexpensive splicer that does not make accurate, fully aligned splices, your best bet is to discard it and buy a better one; but if you already have made many splices with it, find these interfere with smooth passage of film through the projector, you can remedy the situation by trimming uneven edges of the splices with a small manicure scissors, as illustrated above.—*Harold Fraulob, Riverside, Calif.*

Repairing Film

Where sprocket hole damage is slight, nevertheless liable to cause serious damage later if left unrepaired, repairs may be made without cutting film or trimming frames as follows:

Cut out patches or reinforcements from a piece of discarded film, using a ticket punch providing a 3/16" cut-out. Scrape emulsion from sprocket hole area of film until clear, then punch out as many reinforcements as needed, as shown in illustration above.

Place film to be repaired on splicer, with damaged sprocket hole over one of the guide pins, emulsion side down. Clean surface of film, then apply film cement and set reinforcement in place over the torn sprocket hole, using a pair of tweezers. Clamp splicer and allow cement to set.—*R. O. Whiteley, Lakewood 7, Ohio.*

Subject Index

In order to obtain utmost service from my accumulated copies of Home Movies magazine, I have carefully indexed all the articles and workshop items on 3 x 5 index cards under general topics headings, thus:

TITLE IDEAS:
May '46—*Pg.* 273, 248.
June '46—*Pg.* 452.

● *Continued on Page* 117

Readers are paid $1 to $5 for ideas for gadgets, movie tricks and short cuts in movie making used in this department. Describe your gadget or idea briefly and submit it, with rough sketch or photo, to "The Workshop Editor," Home Movies, 553 So. Western Ave., Los Angeles.

With the amateur movie CLUBS

Late news of the activities of groups organized to advance the hobby of amateur movies



● FRESNO (Calif.) Movie Club installed officers for 1948 at its recent annual banquet. Left to right are: Lee R. Caiti, vice-president; Carroll Bartlett, president; and Frank F. Gorow, secy.-treas. Caiti played lead in club's recent national award film, "Money To Boot."

LOS ANGELES— Southern Cinema Club held its annual banquet January 31st at Knotts Berry Farm at which time entries were considered for the club's annual film contest.

★

MOLINE, Ill.— The Tri-City Cinema Club which embraces enthusiastic movie amateurs of Davenport, Iowa, Rock Island, Ill., and Moline, Ill., at its January meeting screened a program of 8mm. films photographed by Marvin Russell and Raymond O. Schmidt. Club's February meeting will be held on the 20th in Davenport, Iowa.

★

SCHENECTADY Photographic Society's Movie Group is currently showering accolades on members Margaret and Harlan Webber and Francis Spoonogle who captured awards with their films in a recent national contest. The society plans to have duplicates made of the winning films to be made available for loan to other amateur movie clubs.

★

MINNEAPOLIS Cine Club's Stephen Boyles reports that his "Showing For Shut-Ins" committee has conducted 28 different showings through 14 members of the committee since the club began its 1947-48 season of this special service, last October.

★

LUMMUS Camera Club, New York, celebrated its second anniversary at a club banquet December 11th held at the Hotel Woodstock. Dan Costello was elected president; Earl Hunter, V-president; and Dotty Schramm, secretary.

★

LONG BEACH Cinema Club held its annual Installation Dinner January 10th at which time the following officers were installed: Bruce Ramsay, president; Howard Derr, V-pres.; Joseph Stoklasa, V-pres.; Warren Nash, Secy.; and Reuben Eubank, Treas. Outcome of club's annual contest was as follows: Forrest Kellogg, 1st, 16mm. General Class; Leonard Graham, 1st, 16mm. Scenario Class; Warren Nash, 1st, 8mm. General Class; and Jack Lloyd, 1st, 8mm. Scenario Class.

★

SYRACUSE— Cinematographers Club of Syracuse, N. Y., are working on plans for another club production to be undertaken this summer as a sequel to "In The Nick of Time," last summer's production. Arrangements are being made so all club members will have a hand in the production, either as players or technicians.

★

SOUTH SIDE Cinema Club, Chicago, is laying plans for its new club production which will be filmed entirely indoors at the Hamilton Park Field House during the late winter and early spring months. The Dramatic Club at Hamilton Park have arranged to supply talent for the production.

★

LOS ANGELES Cinema Club will devote its February 2nd meeting to a screening of films which placed 2nd, 3rd, and 4th in the Sound Division of club's 1947 contest. Ted Phillips, former cinematographer for Burton Holmes, will give technical analysis and criticism of each film. Beginning with March meeting, this club will devote one-half of each meeting session to screening members' films. Remainder of session will be given over to discussion of technical problems.

★

METRO Movie Club, Chicago, has set forth the following rules for its 1947-48 annual contest: Entries will be classified according to experience of the filmer, thus—Novice class, less than 3 years' experience; General Class, more than 3 years' experience. Film lengths



● NEW OFFICERS of Los Angeles 8mm. Club who were installed at club's recent annual banquet. Left to right are: W. E. Fackler, treasurer; Florence Beazell, secretary, Al Larsen, vice-president; and Paul W. Cramer, president.

are to be not more than 200 ft. 8mm. or 400 ft. 16mm. Trophies will be awarded for 1st, 2nd, and 3rd place in each class.

★

KANSAS CITY'S new 8-16 Home Movie Maker's Club is off to a booming start, reports Robert C. Davis. A lecture by a special effects camerman and screening of a locally produced comedy film highlighted the club's January 12th meeting.

★

MILWAUKEE'S Amateur Movie Society held its 10th annual banquet January 14th at the Plankinton Hotel, with a four-hour program highlighting the proceedings that included installation of new officers and awarding of trophies to winners in club's annual contest.

★

TOLEDO Cine Club's December meeting featured a 1400 foot 16mm. color picture of Alaska filmed by member Bob Williams. Musical background for the picture was recorded by Mrs. Williams, using a magnetic tape recorder.

★

WINNEPEG Cine Club members have elected W. C. Hall, president; R. J. Cohan, V-pres.; and W. R. Lawson, Secy.-Treas.

★

LOS ANGELES 8mm. Club had 162 members and guests at its annual banquet December 6th. Awards were given Sylvia Fairley, Mildred Caldwell and Milton R. Armstrong for best pictures submitted in club's 1947 contest.

★

FRESNO (Calif.) Movie Club held its annual banquet and election of officers December 15th at which time Carroll Bartlett was elected president; Lee R. Caiati, V-pres.; and Frank F. Gorow, Secy.-Treas.

★

WESTWOOD Movie Club, of San Francisco, concluded its annual contest at its December meeting, awarding prizes to William Helms, Ralph Elliott, Joe Pissott, and Ed Kentera.

★

RICHMOND (Calif.) Movie Club reached its quota of members last month when the fiftieth member was admitted to the group.

★

BROOKLYN Amateur Cinema Club had as guest lecturer, at its January meeting, Mr. A. A. Leonard of the De-Jur Amsco Corpn., who gave a talk and demonstration on exposure as applied to amateur movie making.

★

LOS ANGELES—Southwest 8mm. Club will hold its tenth annual banquet and conclude its annual contest on February 20th, and at same time install the following new officers: Clifford Moser, president; Lewis Kipke, V-pres.; Mrs.

• *Continued on Page 119*

DO YOU WANT *Correct* EXPOSURE —THE EASY WAY?



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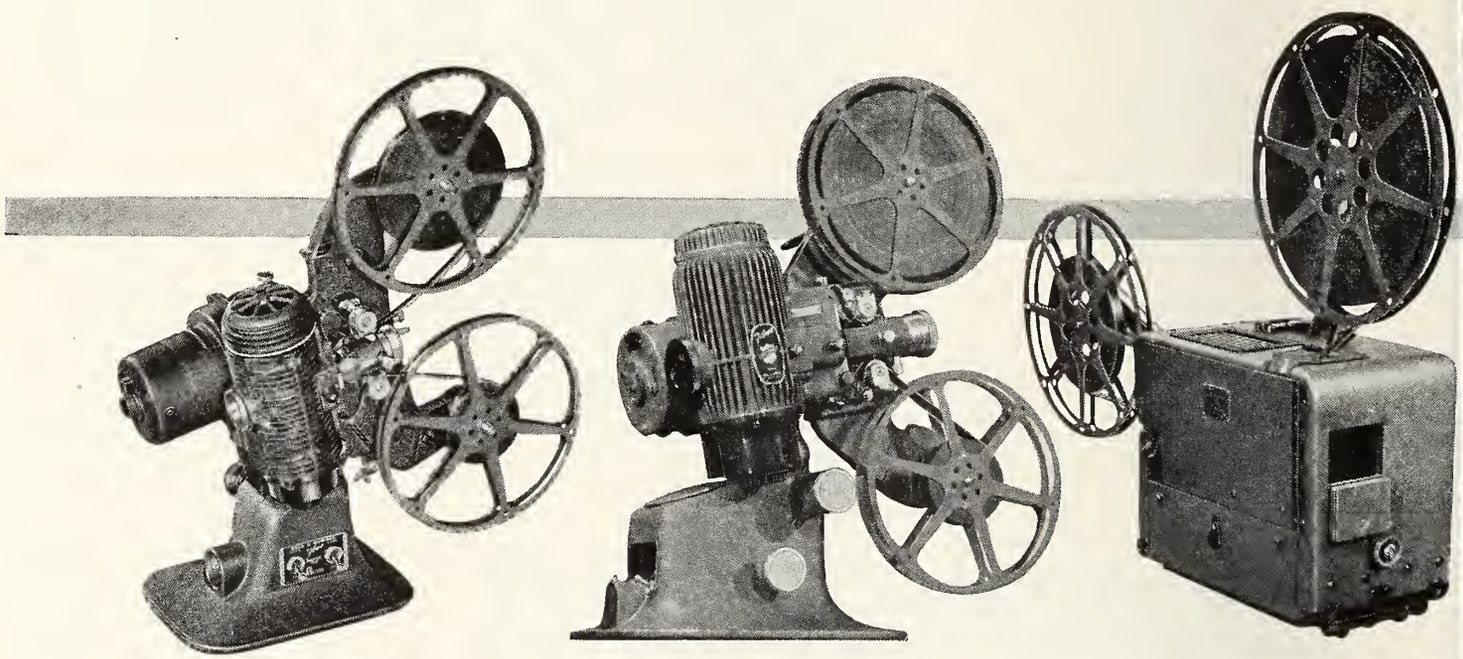
But as you shoot scene after scene, you add extra value to that film. And important in determining *how much* extra value you add—is how well your camera does its job.

Only if your camera is of top quality will you add *maximum* value to each film. For there is no known compromise whereby the finest movies can be made with a camera that ignores or sidesteps certain standards of design and manufacture.

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Filmo projectors, too, offer plus values . . . brilliant, evenly illuminated screen pictures free from jump, jiggle, and flicker . . . and, of extreme importance, the ultimate in *film protection*.



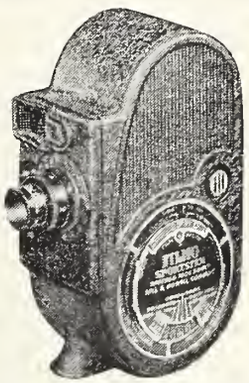
Filmo Master 400 Projector . . . 8mm
Brilliant screen pictures are assured by direct-beam optical system, F1.6 Filmocoted lens, and precise positioning of lamp. Perfect picture steadiness results from the camera-matched film registering mechanism. Other fine features include 400-foot film capacity, power rewind, metered lubrication, "floating film" protection, and silent, all-gear drive.

Filmo Diplomat Projector . . . 16mm
This improved B&H projector has new, vertical, heat-radiating fins which keep the lamphouse even cooler than before. Brilliant pictures are assured by the 1000-watt lamp and the highly efficient B&H optical system with fast F1.6 Filmocoted lens. Reverse, fast power rewind, all-gear drive —no chains or belts. Film capacity, 400 feet.

Filmosound . . . 16mm Sound Film Projector
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imple to use, yet so versatile that it delights advanced enthusiasts. Four film speeds, single-frame xposures, ½″ F2.5 Filmocoted lens, instant lens nterchangeability, brilliant, fully-enclosed viewnder with masks for telephoto lenses, and built-in xposure guide. Filmo Sportster is easy to load—film terally drops into place. No sprockets to thread.

FILMO AUTO-8 CAMERA 8MM



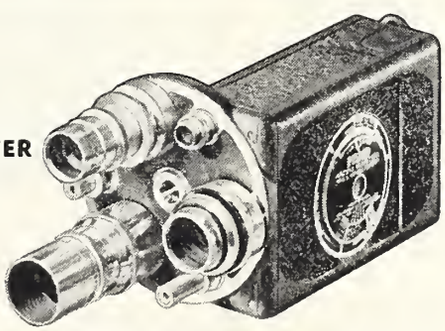
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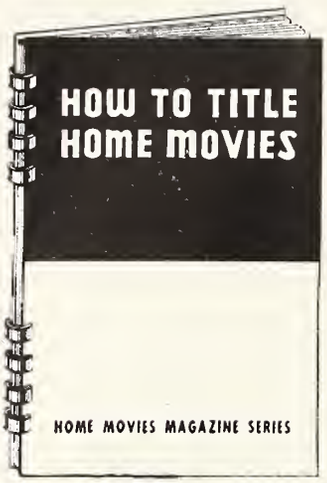
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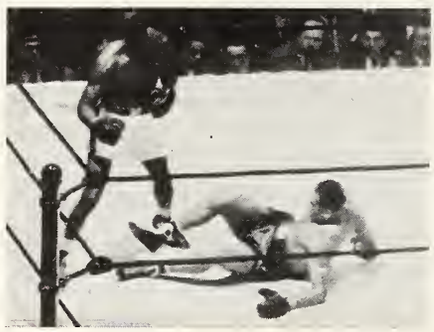
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A 7-reel 16mm. feature musical starring Slapsie Maxie Rosenbloom, Arline Judge, Marie Wilson, Larry Parks and a fine supporting cast in which Rosenbloom makes dumbness pay off as a sequel to a college career. Distributor is Post Pictures Corporation, 115 West 45th Street, New York City 19, N. Y. Running time, 66 minutes.



⟵ **BRIEF ENCOUNTER**

Noel Coward's masterpiece. A chance meeting leads into a thoroughly believable adult love story, told in a straight and believable way. Rachmaninoff's Concerto provides stirring theme music. Running time is 86 minutes. Celia Johnson and Trevor Howard are starred. Distributor is United-World Films, 445 Park Ave., N. Y. City.

Lens Lore . . .

• *Continued from Page 85*

what we preach, having had all of our lenses coated.

"*What is the advantage of the bluish coating which I note on the new, postwar lenses?*" Better contrast, and especially better detail in the shadows. In color shots, less tendency for a bright color in one part of the scene to reflect stray light into other portions of the image where it is not wanted. More freedom in making shots toward the light, such as scenes with backlighting or scenes with bright lights in the picture itself; there will be little if any tendency for ghost images of these bright lights to appear in other parts of the picture. A cleaner, brighter overall result.

"*What should I look for in buying a second hand lens?*" The best thing to do, of course, is to make an actual test with it. If that is impractical, there are several indications that will help to show the condition of the lens. First of all, is the maker a reputable one? If the lens was made by Taylor, Taylor & Hobson, by Bausch & Lomb, by Zeiss, by Wollensak, by Eastman Kodak, by Goerz, to name only a few, it was probably a good lens when it left the factory. Is it a well known type? We know that a Tessar, a Dogmar, an Ektar, a Baltar, or any other reputable type, insures a certain standard of performance. If the maker and type are unfamiliar, a test would be desirable.

Having considered this point, what about the condition of the lens? The state of the paint job will give us some idea as to whether or not the lens has had careful handling. Are the blades of the iris diaphram black, or have they worn shiny? If the brass shows through, trouble may be experienced with stray reflections from the blades.

Most important of all, how is the surface polish of the lenses? The surfaces most likely to have deteriorated (through careless cleaning, for example) are the front and back surfaces. Hold the lens at an angle to the light, and under a good magnifying glass look at these two surfaces carefully. If either surface shows little, hair-fine scratches, the quality of the image will be badly affected, since each scratch scatters a bit of light. Such a lens can be repolished, but this is a job for the manufacturer, and it is up to you to decide whether or not you want to go to this expense. A lens that has been badly scratched in this way has probably not had good treatment, and may develop other shortcomings, so it will usually be simpler and better to choose another lens. A coarse scratch is far less serious; it may be covered carefully with black

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Louis Weiss and Co.
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paint and will do no harm whatever. It is the fine, almost invisible scratches that do the real harm.

"Can I use still camera lenses on my cine camera?" You can indeed, but the results may or may not be up to the standard of your regular cine lenses. The still camera lens was designed to cover a much larger field than the image on 8mm. or 16mm. film. When a lens designer computes a lens for a large field, he sacrifices some definition in the center of the image for the sake of better definition at the corners. Since the cine lens uses only the very center of the field, the designer need not make this compromise, and can work for the crispest possible definition within the small angle which the picture covers.

Consequently, the still camera lens may give a result that will be completely satisfactory, but don't be too disappointed if it lacks the clean definition that your best cine lenses give. Lenses perform best when used for the purpose for which they were designed and made; that is why there are camera lenses, enlarging lenses, process lenses, projection lenses, and so on. A certain amount of interchangeability is possible when we are not too critical, but there is no such thing as a universal, all-purpose lens.

"What is the difference between a fixed-focus lens and a regular lens?" A fixed-focus lens is pre-set to give acceptable sharp focus on all objects from about 8 feet to infinity, whereas a focusing lens permits more critical focusing of lens for various distances from 2 feet to infinity (depending upon make and design). The fixed focus lens is most often recommended as the one for the beginner movie amateur to use, inasmuch as he need not be concerned with focusing camera lens before making each shot. The fixed focus camera can be used much the same as a snap-shot or Brownie camera, except where closeups are desired, then an auxiliary lens must be mounted in front of the camera lens.

The more serious photographer will demand a focusing lens for his camera, inasmuch as he has become accustomed to thinking of focus as well as exposure before shooting; also his work being more critical, invariably requires the flexibility of a focusing lens. The focusing lens, however, can be operated as a fixed focus lens, simply by setting it at a point between 8 and 15 feet (as recommended by the manufacturer) which will provide depth of focus comparable with average fixed focus lenses.



Projector-Editor . . .

• *Continued from Page 91*

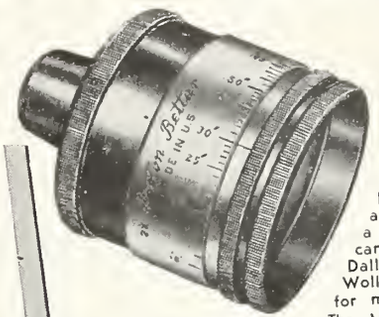
of the projector, and bolted to the plate of the mirror bracket (Fig. 2) with four bolts and wing nuts, as provided at A, B, C, and D. This is shown in photo at right, above. A free-running spool is provided on the outside bracket (Fig. 1) and another at the top of projector, which is mounted on a two-piece clamp, as shown in Fig. 3. This unit clamps over the handle at top of the 8mm. Keystone projector. Purpose of these spools is to provide freer movement of film through the gate without danger of abrading either surface, when viewing the film by hand operation, as will be described later.

All parts are made of sheet metal 1/16″ in thickness, and where any part touches the projector, such as the clamps, clamp surfaces are covered with protecting felt. The free-running spools were turned out of aluminum on a lathe and given a high polish as a precaution against scratching film.

The mirror bracket, shown in Fig. 2, is hinge-mounted to the bracket extension clamped to the projector, so that it may be adjusted to properly frame the picture on the screen. A polished chromium mirror was used and this was affixed to the bracket by small metal

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ears which were bent over it and made secure. A panel of parchment, ground glass, or opal glass may be used for the screen, or a panel of sanded celluloid, such as employed in some of the action-editors now on the market.

The film to be edited can be shown on the viewer screen either as a motion picture or as a still. I follow this procedure: After the film is threaded in the machine, I replace the projection lamp with one of lower wattage, and start the motor. The picture is focused on the small screen and the film run through. As the film is projected, I make editing notes to guide me when running the film through the machine the second time.

This time the film is drawn through the projector by winding the lower take-up spool by hand, using a small knob attachment clamped to the reel. With my projector, it is set to show stills. The film is rewound, then mounted on the feed spindle, the same as before. But this time the film bypasses the feed and take-up sprockets and goes directly to the free-running spool at the top, thence through the gate, and on down to the lower free-running spool on the front bracket (Fig. 1), and thence directly to the take-up spool, as may be seen in the left photo at top of page. Now the film is not projected as a motion picture, but appears as a continuous blurr, except when winding of the lower reel is stopped to permit inspection of a frame of the film on the viewer screen. If the desired frame has been passed, the film can be reversed by winding back the feed spool at the top, until the frame appears on the screen.

I found that with my projector there is a certain amount of tension when it is used this way, so I now disengage the reel of film from the spindle clip, allowing it to run freely on the outer side of the spindle. To keep the reel from falling off, I use a small rubber clothes pin, which slips over the spindle nicely, as shown in the photo.

As the film is thus run through the projector, the frame to be cut is located in the viewer, then punctured with a simple gadget I made for the purpose. It is nothing more than a large safety pin with the point extended straight out and bent sharply at about ¼ inch from the tip. To mark the frame to be cut, the pin is extended back of the film gate and pressed against the film in the aperture, puncturing it with a small hole.

The film is then drawn down, the puncture located and the cut made. The film strips so cut apart are then coiled and placed in receptacles on the editing board. For this purpose I use a shallow wooden board divided into 64 squares which receive the film cuts. The coiled strips are immediately identified with a tab of paper bearing a key or scene number.

Editing can be done in a comparatively small space, and in a moderately lighted room. No need to work in the dark with this viewer. When the editing chore is over, the viewer may be quickly removed and the projector made ready for screening films in the usual way.

When using this viewer, in the second operation, with a projector that does not provide for still pictures, all that is necessary is to turn the threading knob until the projector mechanism rests with the shutter in open position.

Home Movie Ideas in Hobbies . . .

• *Continued from Page 87*

sories, planting, cultivating, and ultimately harvesting the results.

If there is an archery enthusiast in the family, a picture showing the technique of archery would be highly entertaining, especially with a member of the family in the star role.

Mountain climbing is a popular hobby in many mountain regions where hiking clubs regularly make carefully planned ascents of nearby crags or peaks, employing all of the paraphernalia of professional alpine mountaineers. The skillful use of this equipment and techniques employed in such mountain scaling can make a highly interesting motion picture.

Fishing hobbyists, of course, are to be found everywhere. Every home boasts at least one. So they are often taken for granted. Nevertheless, few family films exist showing the techniques employed by skillful Isaac Waltons in luring finny prizes to the hook. Show this, step by step, and you have another interesting film for your library that will demand repeated showing.

There are other hobbies, of course, too numerous to mention which can be presented on the screen through the medium of a thoughtfully used movie camera. Here, then, is an *idea* for your next film. But before starting out to shoot, carefully consider all aspects of your subject. Plan to present it in narrative fashion on your screen. Make it a point to follow the long shot, medium shot, closeup technique of good pictorial continuity, and you'll have a picture with prize-winning possibilities.



Music For Your Films..

• *Continued from Page 92*

FAST — SPIRITED

Flight of the Bumble Bee: *Rimsky-Korsakov*
Scherzo: *Mendelssohn*
Festivals: *Debussy*
Bartered Bride-Dance of the Comedians: *Smetana*

GAY — JOYOUS

Anitra's Dance-Peer Gynt Suite: *Grieg*
Nutcracker Suite: *Tschaikovsky*
Etude in G Flat Major: *Chopin*
Scherzo from Midsummer's Night Dream: *Mendelssohn*

SAD — MOODY

Valse Triste: *Sibelius*
Ase's Death — Peer Gynt Suite: *Grieg*
Andante Cantabile: *Tschaikovsky*

MYSTERIOUS — WEIRD

Danse Macabre: *Saint-Saens*
Night on Bare Moutain: *Moussorgsky*
Isle of the Dead: *Rachmaninoff*
Hall of the Mountain King. Peer Gynt Suite: *Grieg*

FRENZIED — WILD

Sorcerer's Apprentice: *Ducas*
William Tell Overture: *Rossini*
Overture 1812: *Tschaikovsky*
Ivan the Terrible Storm Music: *Rimsky-Korsakov*

TRIUMPHANT — MAJESTIC

Polonaise Militaire in A Major: *Chopin*
Aida — Grand March: *Verdi*
Marche Slave: *Tschaikovsky*

There are many other classifications of music, of course, too numerous to mention here. There are military marches which furnished excellent music for many films. There is a wonderful store of sacred music—psalms, hymns, spirituals, and oratorios. Then there are the characteristic dance rhythms—waltz, minuet, mazurka—and on a different level, foxtrot, rhumba, samba, tango. Not to be overlooked are the musical compositions that identify a particular country or section—Chinese, Indian, Russian, South American, Irish, etc.

As an example of what might be called descriptive or representational music are such compositions as Ferde Grofe's "Grand Canyon Suite," George Gershwin's "American in Paris," and the famous Vienna waltzes. Often it is better to select music which you personally feel expresses the underlying spirit of the movie being shown on the screen.

Once a selection of records has been acquired for a particular film, the next step is to prepare a cue sheet as a guide for the "sound man" operating the turntables, which in many cases will be one and the same man—*yourself*. The cue sheet indicates the order in which the recordings are to be played, or if only certain parts of a record are to be played, the cue sheet will indicate this, stating exactly at what point the

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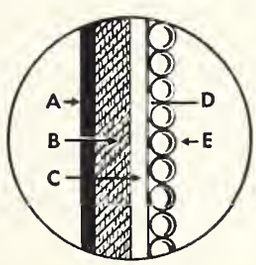
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playing shall begin and end. The cue sheet should indicate this with relation to the scene description where the music is to start or end. Otherwise, in the darkness of your living room or projection booth, it would be difficult to present the recordings in the smooth continuity for which they were planned.

It isn't enough simply to set out two or three records and play them from beginning to end as your picture unfolds on the screen. Your picture will have highlights which can be emphasized by music, just as there will be scenes or sequences that can be enhanced on the screen when accompanied by somber, muted music, carefully controlled by the fader or rehostat on your player. This calls for "cutting" from one record to another.

These are some of the things the beginner has yet to experience, but things which will prove highly exciting, once the idea of mood music for movies has caught on with him.

How To Shoot A Movie Story . . .

• *Continued from Page 83*

XYZ's will come in due time.

The Long Shot: We say these elements are simple and that they correspond to the stages by which the human eye views action. Let's prove it by shooting a simple sequence.

We will use two admirable photographic instruments. First, we'll shoot with the greatest, most inimitable camera of them all—the human eye. Then we'll shoot the same action with a motion-picture camera.

Now for our action. We want something ordinary and everyday, such as one person's visiting another. To bring it closer to home, we make it an event which has doubtless occurred in the lives of many of our readers—profitably, we trust, for some: a salesman's call on a prospective customer.

You enter the door of Mr. Prospect's office. The scene is new to you, so you hesitate for an instant to orient yourself and to satisfy your curiosity. *Your eye has automatically started to shoot.* In a split-second glance, it has swept the room, registering walls, ceiling, window, charts, desk, and most important Mr. Prospect seated at the telephone. Your eye, in short, has established the locale and your subject in it.

Now your camera must do for a movie audience what your eye did for you, so that what the audience sees on the screen will be what your eye has seen in real life, so that it will know without asking questions that it is looking at an office.

This first shot which *establishes the scene* is the *long shot*, the "LS."

Well, then, take it. Pick up your camera and, guided by what your eye sees in the viewfinder, shoot.

Don't move your camera so fast! Shoot what your eye sees, but don't try to shoot it *in the same way*. There's no camera made that can imitate your eye in throwing a glance around the room with lightning speed. Try it with your camera and you'll have a wierd, waving effect (blurred, too, if you do it fast enough) that will force your audience to shut its eyes because it is so painful to look at.

Many an over-ambitious but underexperienced beginner has lost his audience by selling his photographic soul for a "flashy pan." You'll have an excuse to "pan" later—on the right occasion.

Right now, your LS can be taken from a nice, steady, stationary position. From where you stood in the doorway, you are far enough back to take in your subject and a great deal of his surroundings—enough to establish locale.

If you are fussy about composition, you can move back even more, and shoot the office interior with the doorway as a frame on either side. It won't be worth it, though, if you cut off too much of the interior, or if your subject is so far away that he seems lost. It is, after all, *his* office; *he* dominates *it*. You don't want to suggest the reverse. This is just a simple homemade movie, not a psychological drama by Orson Welles.

By now, the long shot and its function should be well established in your mind. Go into the office, with your eye again doing the shooting.

You and your eye want to get as close to your subject as you can. As you move in toward Mr. Prospect, your eye instantly, automatically, and continuously keeps readjusting itself to the changing perspective and proportions of the scene. It takes in increasingly more and more of Mr. Prospect, his face, hair, shoulders, tie, shirt, the articles

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on his desk, and less and less of the rest of his surroundings, such as the wall, the windows and the body of the desk.

This is the way you want it. After all, the vital part of the scene is Mr. Prospect, not his location. You want to cut out as much of the extraneous, distracting locale as you can, and come as close to his face as your eye, and politeness, will allow. This is your closeup, the heart of your picture.

The Medium Shot: But before discussing the closeup, we must look at the technique by which we duplicate the eye's transition from long shot to closeup with the camera. This brings forth the inevitable question. Why is a transitional shot needed at all?

The argument is as follows: We say that the closeup is the heart of the picture. We take the LS, which no one disputes is essential for background. So, once the scene is established, why waste the audience's time and the photographer's film on a transition shot, why not go *directly* to the closeup?

It is a good question, but one which overlooks a vital factor. Never forget that your camera is mimicking the human eye. Suppose you were suddenly blindfolded as you stood at the door of Mr. Prospect's office; then his charming secretary took you by the hand, led you right up to him, and abruptly removed the blindfold so that you found yourself staring at Mr. Prospect within a foot of his face. What would your reaction be?

You would certainly be lost momentarily. The jump from the general shot to the intimate, concentrated closeup would have been too much for the eye. Instinctively, it would seek to reorient itself by looking around the room and again placing Mr. Prospect in relation to his surroundings.

Now suppose an audience, looking at your film on the screen, is suddenly confronted with that closeup after seeing the long shot. It cannot look around the room, outside the boundaries of the screen, to orient itself. Imagine how much greater the shock would be for it!

No, this great jump will not do it. It is too abrupt. There must be a midway or transition shot — *the medium shot*.

What do you do then—mimic the eye as it moves from long shot to closeup by grinding away constantly with your camera as you move in on Mr. Prospect? That would be wasteful, tedious, and give a very jumpy picture, unless you used a "dolly" (a stable platform mounted on wheels) which would keep your camera steady as it moved. But that's a rather elaborate gadget, and what is more, it's unnecessary.

One stationery shot about midway will be perfectly adequate. By moving closer to your subject, you eliminate a



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lot of background detail no longer of interest. What is more, your subject grows larger on the screen; interest is being concentrated on him; and smoothly, naturally, unobtrusively, he is being built for the ultimate closeup.

The medium shot, or "MS," is a transition shot bridging the jump from long shot to closeup, and building up the subject.

Before proceeding, it is essential to clear up any uncertainty about just where to place the MS. We called it a midway shot, but that term, like so many others in motion photography, is elastic. The medium shot does not have to be a mathematical half of the distance between long shot and closeup. It can be nearer either one, whichever serves the purpose better. It depends on the circumstances; long shot, medium shot, and closeup are all relative. Bear in mind only that you want your transition to be smooth, and your subject to be built up gradually.

For the case in point, an MS taking in the top of Mr. Prospect's desk and a little of the background suits your purpose nicely. The desk is now not just another piece of furniture, but the main prop to set off—and focus attention on —Mr. Prospect.

The Closeup: It is the closeup, the "CU," to which the LS and MS, properly executed, pave the way. Your human eye, we noted, came as close to Mr. Prospect as it could. And that closeness created intimacy and warmth. Your eye's CU gratified a natural urge to see Mr. Prospect from a point where his facial expressions might be studied closely and in detail.

Thus when your camera takes its closeup your audience will see Mr. Prospect's face, his head and shoulders filling the screen, his every expression vivid and alive. In the full meaning of the term, he will be "big as life." Certain things about him that might have been vague or lost to the audience in a long or medium shot—his prominent nose, his dapper moustache, his fancy tie—all elements of his personality will now strike the audience with great emphasis and clarity. It, too, will be face to face with Mr. Prospect and be able to observe and respond to the play of emotion his face shows. The closeup is the most revealing, the most expressive of motion picture shots.

The use of the CU can be a great art; its mere introduction by David Wark Griffith revolutionized early film technique. So don't take it for granted, or dismiss it as obvious. It is obvious even when seen, but many years of movie making passed before Griffith first used it. It is sadly neglected by the home movie cameraman today.

It cannot be too stubbornly reiterated that the photographer must enable his audience to see action on the screen the same way he sees it with his own eye. Always the cameraman must remember the screen's limitations, must remember that the audience is at the mercy of the screen. He must keep that audience at all times clearly informed of what is going on through what the film depicts. In other words, action should be self explanatory. Sound and dialogue may be added as trimmings, but never as necessities.

You cannot be too greatly preoccupied with audience reaction. If you are going to show your films to friends, neighbors and relatives, to local camera clubs, you've got to be concerned with it. You must never assume that they will know the things you unconsciously take for ganted.

If you plan to take pictures of Baby cavorting in her playpen why, you may ask, waste good film on long and medium shots to establish a room already familiar to you through a thousand comings and goings? Why not get to those closeups of Baby right away?

The friends you invite in to see your films, however, aren't familiar with that room. If you stick to closeups alone, your audience will be interrupting constantly to ask where various scenes were taken. And you'll have to establish the shots by saying: "Oh, that was taken in the bedroom . . . That was taken in the living room . . . That's in the upstairs hall . . . "

In addition, closeups in themselves will not do Baby justice. Of course you want to show off the baby's best points, but if you throw closeups at your audience before building up with establishing and medium shots, Uncle Hal and Neighbor Montgomery are going to get bored very quickly.

Having looked at the sequence in its simple, most rudimentary form, we turn now to adding variety and interest. The long shot, the medium shot, and the closeup are all *relative*. Translated, this means that the distances which separate the long shot from the medium and the medium from the closeup in an interior sequence such as visiting Mr. Prospect, would be different from the distances involved outdoors in photographing a parade where the LS from the rooftop might be hundreds of feet distant, the MS of the marching ranks from the sidewalk might be fifty feet away, and the final CU as much as twenty feet removed.

Long distances between shots do not necessarily typify outdoor sequences. The distances involved in shooting a parade do not apply in shooting an outdoor sequence of the neighbor's kids playing hopscotch on the sidewalk. Nor are all outdoor sequences restricted in distances between shots. The LS, MS, and CU are vastly different between filming a graduation exercise in a school

auditorium and doing a sequence of Junior building a model airplane in the playroom.

An indoor sequence like the graduation exercise, moreover, would call for greater distances between shots than an outdoor sequence showing Mother rocking Baby to sleep in the garden. Relativity applies as truly to the simple, solid facts of photography as it does to the abtruse world of mathematical physics. The point to remember and the crux of the whole matter is that relativity depends strictly on the personal preference of the cameraman and what he wants to emphasize.

Two camera fiends—Roscoe and Ross—set out to shoot the same sequence, the heart-warming one of looking over a new car. Roscoe takes his LS from outside the dealer's display lot, showing the dealer's sign and numerous cars. Next, he moves onto the lot for an MS in which one particular car—a dream sedan beside which stands a pretty girl—dominates the screen, although there are parts of other cars showing and the locale is still identified as a dealer's lot. In his CU, the sedan dominates the screen completely. Roscoe feels he has achieved his objective, that of showing the car he intends to buy.

Ross feels differently. To him, what makes the sedan most attractive is its handsomely designed front. He is going to feature that. Ross ignores Roscoe's long shot. "I'm not shooting film to give the auto dealer publicity," he mutters. Instead, he shoots *his* LS from where Roscoe took his medium shot, and this—as we have seen—suffices to establish the locale. He takes *his* MS from where Roscoe took his closeup, and for *his* CU, moves in and fills his viewfinder (and the audience's screen) with the front of the car.

Roscoe and Ross have shot relatively different sequences, both perfectly acceptable, as may be seen from the pictures at the beginning of this article. Good continuity was applied in each case, even though the stories differed in emphasis.

Keeping in mind these fundamentals of pictorial continuity, the reader will quickly discover, as he progresses with his movie making, that the motion picture offers as rich opportunities for expression as painting and literature. But it is a unique medium with a special technique that must be understood.

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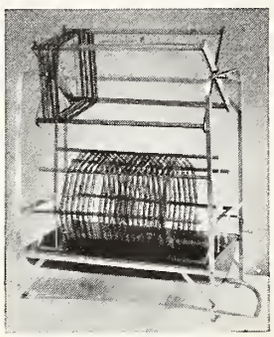
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OF READERS' FILMS

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All films will be returned promptly after review by Express collect. Please include, with your film, data as to equipment used in making the picture.

★★★SANTA'S MISHAP, 350 ft. 16mm. monochrome, by A. Bacci, San Francisco, Calif. Using titles patterned after poem, "Twas The Night Before Christmas," as contniuity thread this filmer has recorded doings of wife and children at Christmas time. Picture takes in activities from hanging up stockings to Santa's visit. While laying gifts beneath tree, Santa rips his trousers, borrows a pair of drawers, which he later returns via the family't fireplace chimney. Titling is a highlight with photography rating a good second. Camera used was a 16mm. DeVry with f/2.5 fixed focus lens.

★

★★★AFTER SANTA LEAVES, 200 ft. 16mm. monochrome, by Blanche and Arthur Smith, San Francisco, is another nice record of a family's doings at Christmas marked by excellent camera work and novel titling. Mother, daddy and two kids are featured and each is introduced, first by name scratched in Bon-Ami'd window pane of living room door, then in person when the Bon Ami is wiped away, revealing person's face on other side of window. Santa is shown placing gifts around tree, the kids are pictured discovering and unwrapping them and the picture concludes with sequence picturing family enjoying Christmas dinner. This last is cleverly highlighted by running gag of little boy asking for repeated helpings of turkey, much to mother's consternation.

★

★★LIMA BEANS, 100 ft. 16mm. color, Paul M. NcClelland, Santa Ana, Calif., is an interesting record of harvesting lima beans. Enhanced by fine explanatory titles, the picture suffers from absence of continuity chiefly because filmer divided his attention between two threshing machines. Nevertheless, the picture packs considerable interest for its limited 100 feet and shows the filmer has a "feel" for picturing processes and methods.

★★★TRADE WINDS AND LAUGHS, 400 ft. 16mm. color, by W. C. Robart, Akron, Ohio, is an interesting pictorial record of the experiences of four couples who, tiring of cold weather in their northern abode, journey to Florida in their cars. What they see enroute and after they arrive, and some of the experiences encountered, is well depicted in this film. The titling is exceptional and lends unusual interest to the picture. Camera used was a Cine-Kodak Magazine 16 with f/1.9 and wide angle lenses. Titles were made with a Brown Micro-Matic titler.

★

★★THE LAST STRAW 100 ft. 8mm. monochrome, by Dale Holmes, Battle Creek, Mich., is a continuity that starts out good but the idea gets lost somewhere along about the middle. Story concerns doings of a teen age boy and girl attempting to satisfy their thirst, with a concluding sequence showing boy eating banana that grows instead of diminishes in size—a trick accomplished by turning camera upside down. Titles were difficult to read because lettering was too small. Camera used was a Cinemaster II with a f/2.5 lens.

★

★★★GEMS OF SILK, 400 ft. 16mm. color, by Harold Warner, Santa Ana, Calif., is a potential prize winning film with excellent educational possibilities. It pictures the life cycle of the silk worm. The picture traces the metamorphoses of the moth's eggs from larvae to silk worm, then shows worm spinning cocoon, and finally its emergence as a moth and laying its eggs. Excellent micro studies show the tiny worms eating mulberry leaves in closeups that show every detail of the worm's intricate jaw structure. A Filmo 70-DA camera was used with extension tubes. Excellent titles enhance the picture's interest.

★

★TRIP TO CHICAGO, 75 ft. 8mm. color, by Joe Casperson, Tustin, Calif., suffers from the usual mistakes of the beginning amateur: panning too fast, unsteady camera, and inconsistent exposure. As title indicates, film is a record of maker's trip to Chicago and offers flashes of city's downtown section and other points of interest.

★

★★★MECCA FOR A MODERN, 200 ft. 16mm. monochrome, by Henry C. Jones, Ft. Hayne, Indiana, is noteworthy for some exceptional camera compositions. The picture is a pictorial document of the Manhattan area of New York by day and by night, which is

made further interesting by well-written titles, exceptionally well photographed. This filmer used a Keystone B-1 camera without tripod.

★

★★★**CANYON TRAILS**, 150 ft. 8mm. color, by Dale Elliott, Salt Lake City, is a carefully filmed documentary of some of the scenic spots to be found in south-western Utah. Filmer had people moving about in most of the scenic shots, thus imparting a sense of motion to otherwise static scenes. The overall photography is very good. Titling is excellent. Camera used was a model 20 Cine-Kodak.

No Time For Mischief..!

• *Continued from Page 88*

playground available evenings as well as days.

Many of Stanley's next films will use this locale for numerous scenes, besides providing a background for making additional movies for his family record films, an activity that has not diminished in spite of Stanley's more advanced cine activities in the showman field.

Other amateurs the country over searching for worthwhile projects to undertake with their movie equipment, might well study the results of Stanley's activities. Besides improving the behavior of children who otherwise might stray into mischievous activities where no supervision prevails over their after-dinner free time, public showing of films gives the amateur an outlet for that inherent urge to keep busy with his hobby. And such activities are not limited to those with 16mm. sound equipment alone; 8mm. movies, too, can furnish solid entertainment for the kid groups if properly presented with recorded sound and music.

Cine Roundup . . .

• *Continued from Page 74*

paratus in 1940. Each set included the phase microscope, 35mm. camera, arc and incandescent light source, time-lapse mechanism, and work table. With this apparatus the Zeiss firm produced a film showing the meiosis cycle in the cells of an insect.

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Stockholm Amateur Film Festival . . .

● *Continued from Page 89*

which I feel would have been unlikely to win prizes in a purely national competition here. Likewise, I rather expected that there would have been difficulty in choosing the best films, as I imagined each country's entries would have been near the average. This was by no means the case—indeed, in one category, the marking given by me varied from 81% to 20%.

The films were judged in three categories, and the entries were:—

A. Scenario Films 13 entries
B. Documentary Films 17 entries
C. Abstract & Fantasy Films 7 entries

In category A, the films were of quite a high standard, but in most cases suffered from poor continuity and slackness in editing. Many shots were held too long, and the same means of illustrating lapse of time occurred in film after film. Cigarettes, drinks—and above all clocks—continually appeared. After a while the jury member sitting next to me was timing each film to see how long the maker managed to hold out before introducing a clock. The final placings in Category A were:—

1st "Porta Closa" by E. Fite (Spain)
2nd "L'Absence" by M. & Mme. Monier (France)
3rd "Mower Madness" by F. M. Marshall (G. Britain)

"Porta Closa" (The Closed Door) is a well handled story of a crippled girl and her wish to be able to play with her schoolfellows. She dies and her parents lock her room, which is not opened again until a son, born to them after the daughter's death, is old enough to be inquisitive as to what lies behind the door. The film is well acted and photographed, and deserved the first place in this category.

"L'Absence" is the story of a woman whose husband is a prisoner of war and who takes a job to keep herself and her son. She becomes friendly with a man with whom she works, but before the friendship develops too far is reminded of her husband by accidentally catching her dress on a piece of barbed wire. One senses the gradual increase of the feeling of loneliness and frustration in the woman's mind, and her reactions to the man's friendship are well portrayed.

"Mower Madness," which was reviewed some years ago in *Amateur Cine World*, was a prizewinning film in the Institute of Amateur Cinematographers 1938 competition. It is an ingenious trick-film, describing the happenings when a motor mower gets out of hand and assumes the role of a bull at large in its owner's garden and house.

Category B consisted of a number of films of a good standard, including two films of surgical operations. In this category, too, the principal criticisms are undue length of shots, lack of continuity and a general slowness of tempo. Many of the films went into too much detail and in few of them did the producers have the knack of describing their subject without a large number of sub-titles. The placings were:—

1st "Sofiaflickorna" by G. Olander (Sweden)
2nd "La Mante Religieuse" by P. Mouchon (France)
3rd "Weapons from the Air" by O. Wilhjelm (Denmark)

"Sofiaflickorna" is a color documentary showing Swedish drill exercises and training being carried out by a team of girls. It was intended as a training film for teachers and pupils. The author's desire to show the exercise fully has resulted in many of the shots being held too long, and there are many repetitions. Continuity is bad in a number of places—particularly at one point where the girls appear in three different variations of clothing while apparently on the same cross-country walk. Its other qualities, however, gained it the first place.

"La Mante Religieus" described in exhaustive detail the life and habits of the "Praying Mantis." As a nature study film it may be very accurate but it is unduly long for showing to non-scientific audiences and, like the prize-winning film in this class, suffers from many repetitions.

"Weapons from the Air" is in many ways similar to the R.A.F. Film Unit production, "School for Danger." It was made after the war by members of the Danish Resistance Movement and is based on their actual experiences in collecting supplies and weapons dropped by the R.A.F. Since practically all the scenes depicted took place at

night, the author was under a handicap, but he has managed to strike a happy mean between under-exposure and the impression that all the action took place by day.

Category C appears to have been considered by several countries as a class in which to place any films which were not definitely either documentary or fiction films. Consequently the entries generally cannot be described as abstract or fantasy films. One was definitely a documentary, while another could have been classed as a story film.

The results were:—

1st "La Valse Triste" by F. Maury (France)

2nd "Delire" by M. Masson (France)

3rd "Plisek" by Weinzettl (Czecho-Slovakia)

"La Valse Triste" portrays in retrospect a broken love affair, and is notable for the technical quality of its editing, some of the double-exposure work being almost professional in character.

"Delire" is an attempt to depict the delirious wanderings of the mind of an invalid. Some of its shots come into the "horrific" class. It nevertheless contains some excellent photography and editing, and certainly merited its award.

"Plisek" is a puppet film in which we are also shown the making of a puppet. A human character cuts out the puppet from a piece of sheet metal, gives it a head, etc., and then sends it off to perform on its own. There is nothing very unusual in the antics of the puppet itself—it goes through the usual gymnastics display so common in puppet films, but the animation is very competent and it was surprising to see how lifelike a piece of sheet metal was made to appear.

The final placing was made by aggregating the markings of the films entered by each country, the results being:

1st France, winning the Grand Prize of U.N.I.C.A. and the Challenge Cup of the Town of Lugano.

2nd Spain, winning the U.N.I.C.A. Silver Medal and the Prize presented by the Swedish Amateur Cine Federation for the most meritorious work.

3rd Czecho-Slovakia, winning the Bronze Medal of U.N.I.C.A.

The other countries which entered films were Austria, Belgium, Denmark, Gt. Britain, Holland, Italy, Sweden and Switzerland. It is understood that Gt. Britain was placed sixth in the full list of markings. Efforts are being made to arrange for the prizewinning films to be brought to this country in the near future and if this proves possible, they will be shown at as many centers as practicable. The next International Competition will be held in Prague in July, 1948, and it is to be hoped that



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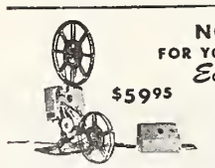
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the British entry will then be able to win one of the premier awards. Following on the formation of the British Amateur Cinematographers' Central Council, the selection of the British entry for the next International Competition will be made by them from the prizewinning films in the A.C.W., R.P.S., I.A.C., and other national competitions taking place during 1948.

No report of the Congress can be complete without some acknowledgement of the very fine facilities provided by the Swedish Amateur Film Federation under its energetic and helpful secretary, Mr. Sven A. Hansson. The arrangements made for the Congress meetings and the Jury sessions were admirable.

Movie Analysis - "Electra" . . .

• *Continued from Page 93*

piness and love dissipated. The title, *Mourning Becomes Electra,* comes from the Greek drama upon which the O'Neill play is based.

The techniques used to give setting, develop the story and maintain the mood and atmosphere, are worth the special attention of serious amateur film makers. The picture opens with a view of a New England oceanside town with a sailing ship, "Trade Winds," in the foreground. The camera dollies forward toward the town over the still waters. After a dissolve, we see in long shot the Mannon mansion where most of the action takes place. It is an awesome white structure in the classic Greek manner with huge, gaunt pillars covering its entire front facade. This same long shot of the building is used again later to open up the two following episodes and the film also closes on a long shot of the mansion. This shot serves as a key to bridge the episodes and keep established the foreboding mansion and the terrors it holds for its occupants.

The first view of the town and the ship is a "trick" shot made in the studio back-lot. The water is real but the ship is a dummy (only that part of it seen in the movie is actually built); the town is a cleverly painted backdrop. A miniature set could have been used with equal success.

The second scene which shows Mrs. Mannon in New York trailed by her spying daughter is especially worth noting. This scene was not in the original play but was written in by Mr. Nichols. Because of this, you will notice that it is one of the few scenes in *Mourning Becomes Electra* in which dialogue has been practically eliminated. Mr. Nichols relies entirely on his camera to tell this phase of the story.

We see Mrs. Mannon leave a dwelling in New York and enter a carriage. Across the street, we see that her daughter, in another carriage has been watching her. As Mrs. Mannon's carriage leaves, her daughter's follows. The first carriage stops in front of another house; we see Mrs. Mannon dismiss the cabbie and enter the dwelling. Her daughter's carriage arrives. She alights and nervously mounts the stairs. She looks at the letterbox. In close-up, we see the name of the ship's captain, Adam Brant, on a letter. She is shocked and chagrined. She stealthily enters the house, searching for her mother. She comes to an inner window and pulling back its curtain sees her mother in the arms of the sailor.

A close-up of her face reveals her fright and shock. It dissolves into a shot of her embracing the captain on a moonlit night and thereby reveals to the audience this peculiar relationship of mother and daughter in love with the same man. She leaves the house to go home and later confronts her mother with her discovery of the secret romance.

The construction of this sequence is particularly interesting for the amateur because it depends on screen images rather than the spoken word or titles to put across its meanings. And it pictures the incident with great fluidity and ease. Moreover, the climactic flashback shot, as we see what Rosalind Russell recalls, tells eloquently of her feelings and leads logically to the heightening of the tense reationship between mother and daughter.

This use of the flashback is hardly a new device. It was frequently employed in the old silent films. Dudley Nichols has used it here effectively and simply. And, for the amateur, it may suggest many possibilities for employment in his own story films.

The photography in *Mourning Becomes Electra* is kept in the same key and tone as the tragedy of the story. Many of the scenes are staged in front of the Mannon mansion before the classic, stately pillars and these are used effectively to frame the actors and the action and to add to the moody spell of the film.

Similarly, the portraits of the Mannon family, that fill the inside living rooms, are especially emphasized by the photography in many scenes to point up the curious background of the Mannon family, and thus forbode the tragic fate that haunts its members. For the amateur, this demonstration of atmospheric photography holds many ideas on how to make use of setting to heighten the drama in screen stories.

Art Backgrounds for Titles

• *Continued from Page 90*

with a patterned background as it can with a deep, black background; not only that, but a well-chosen art background adds quality to a title.

There are many who favor picture backgrounds, and there are some who disapprove of them because, they contend, it tends to lead the eye from the title wording itself, and partly because the same picture usually occurs again in the shots that follow. Nevertheless, while a picture background may be suitable for a main title, generally speaking it is not a good practice to use picture backgrounds for sub-titles which should be simple and fairly plain. When a patterned background is used, all sub-titles on the same reel should have the same background. Even the main title can be composed over the same background as the sub-titles providing it is accentuated by some method such as larger or more fancy letters than the sub-titles.

There are three principal methods of giving a patterned background to a title: (a) the lettering or printing can be done on the same piece of paper on which the pattern is drawn or printed; (b) white letters on a black background can be double exposed over a separate shot of the background; (c) the lettering can be done on glass or celluloid and this laid over the title background.

There are various advantages and disadvantages to each of these methods. With (a) double exposure is unnecesary and the operation is simple; the letters can be as fancy as you like with all sorts of shading, but, of course the background cannot be used again, and a separate print of the background must be used for all titles requiring the same pattern. Often only the one print is available. With method (b) the pattern can be used over again as often as required, but the title lettering must be all white with no shading effects. Method (c) combines the advantages of being able to use the pattern over again, and to use shading and fancy lettering.

Now with regard to (a), there are many places we can look for suitable background designs: for instance, for picture backgrounds there are those published in Home Movies each month, of which readers should keep a file for future reference. Or for art patterns one can go to a paperhanger and ask for an old sample book of wallpaper designs, or make a practice of saving used envelopes that are patterned on the inside, etc.

Another method is to make your own. This can be done by taking still pictures—close-up of such items as a section of stucco wall with side lighting, or wood with pronounced grain, or cloth such as sackcloth or Scottish tartan patterns. These can be enlarged to a usable size and as many prints as necessary can be made, and the negative kept for future use.

Enlarging will give a slightly soft effect to the prints and will help give the letters clarity; they will appear sharp and distinct from the background. The choice of a pattern should be such that the title lettering will not be confused with the background. For this reason the enlargements should be printed not too contrasty.

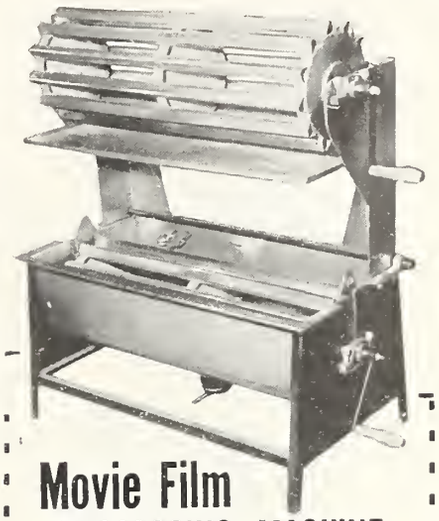
With regard to (b), using the double exposure method, we can obtain background patterns in the same manner as in (a) except that instead of making our own, by taking still pictures of such items as a stucco wall, etc., we can shoot them directly on the movie film, either before or after the white lettering on black background has been exposed.

It is advisable that shots of the white wording on black background be made first, then cut the film at the end of these shots and remove the unused film from the camera (in the dark, of course). Then, if we are using a camera spool with a square hole on both sides for a take-up spool (which now contains the exposed portion of the film), turn it over and place it on the feed spindle and thread it through the gate on to another take-up spool. Then aim the camera, which should be tripod-mounted, at the stucco wall, or other background. Set the starting button in locked-on position and let the camera run until the film runs out.

If the pattern is such that it has a right way and a wrong way up, it should be turned upside down, or else the camera should be turned upside down, because the film is now running upside down in the camera. This method saves rewinding the film, and also saves keeping a check of the footage in order to know how long to run the second exposure. If we wish to use items such as wallpaper or photographic enlargments, as described for (a), they can be just as easily double-exposed in the titler, shooting in the usual way.

With regard to (c) a little care must be taken or we will run into trouble. In the first place the glass or celluloid must be quite clean, otherwise not only will the background not show through clearly, but also there is a danger of the lighting units reflecting from smears on the glass or celluloid and showing plainly on the film.

Next, unless one desires the shadow of the letters to show on the background, the lettering should be done on the side of the glass or celluloid



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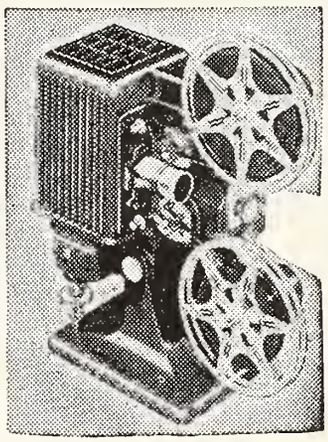
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which comes in contact with the background, and, of course, should be done backwards so that it reads correctly when looking through the other side. Then again, as in all shots taken through glass or celluloid, even though perfectly clean, reflections of all sorts, must be avoided.

It must be borne in mind that title lights will reflect at the same angle which they strike the object from which they reflect (see diagram). When artificial lights are used, they should be placed outside of a line running from the side edge of title card through a point the width of the title card to the side of the lens (see diagram), with care being taken that there is nothing at the side of the title card to cause light reflection toward the lens.

Where it is desired to use ink instead of paint for lettering on glass, special ink is necessary, as ordinary writing ink will not do. Special ink is obtainable, but if one wishes to go to the trouble of making his own, a good formula is as follows:

Glycerine	40 parts
Barium Sulphate	15 parts
Ammonium Bifluoride	15 parts
Ammonium Sulphate	10 parts
Oxalic Acid	8 parts
Water	12 parts

Mix all parts by weight, and add water if necessary to get the best consistency. This material should not be used in a small closed room.

Other illustrations preceding this article, not yet referred to, show three other simple methods for producing titles with art backgrounds. The first shows how a title, arranged with block letters on a panel of glass, is set up before a scene appropriate to the picture, and the title and scenic background filmed simultaneously. Here extreme care is necessary to insure careful focus so that both scenic background and the title letters, only a short distance from the camera, are both in sharp focus. This is done by using the smallest possible f/ stop.

The second method pictured shows how simple die-cut and gummed letters, obtainable from some dime stores and stationery stores, can be affixed over an appropriate photographic background, such as those appearing in Home Movies each month.

The third example shows the procedure followed, using a typewriter titler, in making a title with a moving art background. A decorative pattern is arranged on the scroll attachment of the titler. In front of this is a panel of glass on which die-cut letters forming the title text have been cemented. As the camera is started, an assistant slowly turns the scroll crank, imparting motion to the title background.

All these are simple expedients that may be followed by any amateur, whether he shoots 8mm. or 16mm. movies, and who wants to give his films a touch of class, such as usually found in professional pictures.

Information Please . . .

• *Continued from Page 80*

A—Answering your first problem, rather than state exactly how far from subject you should stand in order to photograph a close-up, it is more advisable to define the type of close-up you desire to film. In other words, the term "close-up" is sometimes rather loosely applied, and what is one filmer's close-up is another's "medium shot." (See opening article on this subject in this issue). Generally the term close-up describes that type of shot that takes in the head of a single person from just below the shoulders. This would be termed a full close-up, and the distance you would stand would be determined how the shot or the composition appeared to you in the camera viewfinder.

On the other hand, if you were making a shot of a group of two or more persons, you will naturally have to stand back a little farther in order to get them all in.

As to difficulty you have encountered in obtaining correct meter readings, it is advisable where photographing a person as your subject that you take a single meter reading of subject's face and set your lens accordingly. If, on the other hand, you wish to photograph a scene in which there is a wide variation between brightness and the dark objects, both of which are important in the composition, then it would be advisable to take two readings and use the average figure to set your exposure by.

Film Printer (C. W. Chase, Aurora, Ill.)

Q—Where can I obtain working plans for constructing a printer or duplicator for 8mm. film or secure information on this subject?

A—A comprehensive article on duplicating movie film appeared in the February, 1947 issue of Home Movies, beginning on page 86. Copies of this issue are available for 25 cents.

Super-Closeups (J. C. Necerato, Wrights Downs, N. J.)

Q—I have a Bolex H-8 camera with 12.7mm. Berthiot Cinor f/1.9 lens, which focuses down to 2 1/2 feet. I would like to experiment with super-closeups—tiny objects filling the en-

tire screen. What special accessory will I require?

A—There are three methods by which you can make "super-closeups" with your camera: you can employ a supplemental lens of the desired diopter rating before your camera lens, such as used in making typewriter titles. Then you can employ shims between your lens and the camera to extend your lens a fraction of an inch, thereby increasing the scope of its closeup range. The third method calls for use of extension tubes, which operate similarly to the shims except that the tubes hold your camera lens still farther away from the camera. This last method is the one most frequently employed by serious amateurs after big blowups of tiny objects, etc. There's an article dealing with this subject in the January 1946 issue of Home Movies, page 24-25. Extra copies are available for 25 cents.

Safelights For Color Film (J.P. Snodgrass, San Diego, Calif.)

Q—What color safelight is used by the persons who work in laboratories with color film? I have in mind loading my own magazines with bulk color film and would like to know if a safelight can be used in doing this.

A—As both Kodachrome and Ansco Color are sensitive to all colors, there is no safelight which can be used in handling unexposed color films in the darkroom without fogging or exposing. Color films are handled in the manufacturers' laboratories in complete darkness. You would probably have to practice a good deal with loading a film magazine with exposed film in order to perfect your technique to the point where you could load and re-load magazines in complete darkness. Few amateurs have been successful.

Timing Shutter (E. K. Chaffin, Ft. Myers, Fla.)

Q—In taking apart my electrically-driven gun camera (16mm. Govmt. surplus made by Bell & Howell) I got the shutter out of time. Will you please instruct me as to the correct method of timing these shutters?

A—Sorry, we have no information on this. Bell & Howell advises that you send the camera to their repair laboratories to insure the work be properly done, sending it to their Chicago Address, 7125 McCormick Road.

Still Pictures (E. G. Connelly, Chicago, Ill.)

Q—I have trouble projecting "stills" with my 8mm. projector which, nevertheless, provides for this. Some frames show up fairly good and others, under the same lighting conditions, show faintly or not at all. What is my trouble?

A—Reason that still projections made by your projector are not uniform is because often the shutter will close completely, or will partially close, when the projector mechanism is stopped for a still. When this occurs, merely turn the threading knob slightly to open the shutter and you will find that you will get a full, brilliant reproduction of the scene.

8mm. Dupes in 16mm. and 35mm. (A. J. Maddox, Midland, Ontario, Can.)

Q—What are possibilities for the sale of a well-photographed, well-edited and titled 8mm. Kodachrome travelogue having sufficient value for enlargement to 16mm. and perhaps 35mm.?

A—The sale possibilities would greatly depend upon the subject matter. However, we doubt the wisdom of shooting in 8mm. color with the intent to blow it up to 16mm. or 35mm. Eight mm. film, as a rule, does not make satisfactory enlargements in 16mm. and as for 35mm., this would be quite out of the question. Would suggest you undertake the photography of the intended subject in 16mm., using a good camera and the best color corrected lenses.

Cine Workshop . . .

• *Continued from Page 95*

Aug. '46—Pg. 340.
TRAVEL FILM IDEAS:
July '46—Pg. 398 (Bryce & Zion)
Sept. '46—Pg. 530 (Mexico)
Dec. '45—Pg. 528 (Snow & Color)

This index enables me to readily locate an article without having to thumb through innumerable magazines of my collection. The various topics are cross-indexed, too, so in event I wish to locate articles of filming Mexico, I can locate them by referring to index card under that title.—*Frank Little, Sierra Madre, Calif.*

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Covering Up the Weak Spots

Ways And Means Of Salvaging Footage Discarded Because Of Slight Errors In Photography, Exposure, Etc.

By STANLEY E. ANDREWS

Tearing one's hair, biting one's finger nails, and kicking one's self, are forms of punishment to which the amateur movie enthusiast will always be subjected, yet the risks of such personal injury can be considerably reduced, if, before becoming discouraged with his problem, and giving it up in a fit of despondency, he will consider ways and means of accepting the circumstances and covering up the weak spots in such a manner that no one else will know they exist; that is, assuming he has tried, tried again, to do the thing according to Hoyle, to no avail.

While there are some who might question the policy of covering up on the grounds that it encourages carelessness, it should not be condemned on this basis, as there is a time in the life of every movie maker when such method can be considered quite pardonable. A few suggestions are described here.

To start with, there is the old bugaboo of getting titles centered—still a problem in spite of the many methods to simplify it which frequently appear in Home Movies and other photographic magazines, the fault invariably lying in the execution and not in the efficacy of the method being used.

Assuming that we have put a very special effort into getting the title square in the middle of the frame, and yet when projected we find the edge of the title card showing up on the screen a little way in from the side of the frame, or the lettering up towards the top, without question that film strip must go into the waste basket.

Now, all we need to do on our next attempt is to cut a matte out of white paper or cardboard, if we are developing to a negative, or black paper or cardboard, if we are processing by reversal. The opening in this matte should be small enough so that there is no doubt about it coming within the lens field on all four sides, and the outside edge of the matte should be large enough that it is well outside the lens field all the way around. This is laid over the title card so that the title is centered in the opening of the matte.

It should be perfectly flat on the title, and the lighting arranged so that the inside edges of the matte do not cast shadows on the title card. Photograph in the usual way. Even if the title has not been accurately centered, it will appear to be so, because the matte will not show in the screen at all. Thus, while the title-maker may not have properly centered his title, he has "covered up" by moving in the edges of the frame.

Now we come to those black and white shots which we need in the worst way, and yet are overexposed to such an extent as to make them too light to fit in with the rest of the sequence. The answer is a very brief immersion in chemical fade, making sure that the whole strip is immersed at the same time, removed quickly and dunked in water without any pause in the operation. While this is not intensification in the accepted sense of the word, yet it will make the film more dense so that it will balance better with the shots adjacent to it. It is, of course, a "last resort" method.

Sometimes we have a honey of a shot which requires a sub-title to precede it and yet will not fit in with any other shots we have. Now we all know it is very poor technique to have a sub-title for just a single shot. If the shot is a real "humdinger" which we haven't the heart to throw away, and yet there is no way of taking more shots of the same location or subject to supplement it, the question arises, "What to do?" Let's cheat. Take some supplementary shots somewhere else where more convenient and in such a way that the location cannot be distinguished, and insert them as though they were taken at the same time as the principal shot.

For example, suppose we have a first class shot of a lighthouse on the east coast. We are now out west on the Pacific Coast. We can still take a shot of the open sea, or even waves breaking on rocks, and use these in sequence with the lighthouse shot.

Or if we have a good mountain shot, we can take a shot of a mountain trail which might be anywhere, and also a medium shot followed by a low-angle, sky background, close-up of one or two people looking up towards where the top of the mountain would be. If the original mountain shot is long enough to be cut in two, so that the sequence could open and close with this shot, the last shot being shorter than the first. This method would produce a sequence which would justify a sub-title.

Now about those short length shots, which are too brief to show on the screen, (say about one foot of 16mm. or six inches of 8mm.), which we all get at times, particularly when trying to squeeze in that extra shot when the footage gauge is near the zero mark. What can we do about them? The answer for most of these shots would be "nothing." However, there are some shots, in which there is very little movement, that we can perhaps do something about. In brief, we can make several dupes or copies of this shot and splice them together so as to make a full length shot. Some slight movement is permissible, such as the normal movement of leaves on a tree if it is not a very windy day, or a stream running in the distance, but beware of fast moving clouds, or anything moving across the screen in one direction. There are various methods of making copies, frequently described in Home Movies, i.e., with a projector, with a camera, or with a printer.

It is best to make these copies all on one strip of film rather than splice them together after they are made. This is not difficult. In making the copies don't run the film to be printed through to the very last frame, but stop a frame or two before the last frame reaches the gate. This can be done by careful timing. Then remove it, leaving the raw film exactly where it is without moving it, and replace the film to be copied back in starting position. Then run it through again at exactly the same exposure as before. Do this several times until you have about three feet 16mm. or eighteen inches 8mm. exposed, or whatever length of shot the type of scene calls for.

The finished product will (as with all copies made on the emulsion to emulsion principle and reversal processed) have to be placed on the reel emulsion side in, unless it is a scene which does not matter whether it is right or left, on the screen, in which case it is best to reel it in the normal way, i.e. emulsion side out.

Where color film is being copied the type of light is important. From experience. I find best results will be had when dupes are made on daylight color film exposed to clear sky about one hour before sunset. This exposure, or course, will vary in different climates and altitudes, and must be judged by experience.

There are many other ways in which a little ingenuity can serve to cover up errors and omissions, not forgetting the old panacea of continuity ills, the lap-dissolve. Time and space, of which we hear so much in the scientific world, are the two elements of a lap-dissolve; it can either be one or the other or both. That is to say, a lap-dissolve provides transition from one time to another, or from one place to another, and is thus a marvelous implement to cover up weak spots in continuity overlooked at time of filming.

A clock dissolving from one time to another, or a desk memo pad dissolving from one date to another, or road sign dissolving from one place to another, can always be inserted between two shots to tie them together. A lap-dissolve, in most cases, is infinitely better than a sub-title explaining a transition.

If you have discovered faults in your important films which cannot be corrected in any other way, "cover them up" as suggested here.

With the Amateur Movie Clubs . . .

• *Continued from page 97*

LaVeigh Baker, Secy.; James Hoyt, Treas.; and Les Killian, sergeant at arms. A highlight of the meeting will be awarding of the Clarence Waite Trophy to Mr. and Mrs. Les Williams, winners of greatest number of points during past year in club's monthly contests.

★

METROPOLITAN Motion Picture Club, N. Y. City, will feature an illustrated lecture for its members on February 4th, at Hotel Pennsylvania, on subject of "Principles of Composition." Discussion will be supplemented by movies and slides, with each subject to detailed analysis.

★

PHILADELPHIA Cinema Club postponed at the last minute plans to film a club production at its January meeting in the Little Theatre, due to shortage of film adapted for indoor use. Instead, program featured screening of 3 films by members, A. L. O. Rasch, E. K. Esser, and Roland Hoot.

★

KALAMAZOO Movie Club begun its eighth year with a banquet and installation of officers at the Walwood Hotel, January 6th. Installed as president was Phillip J. Krebs; 1st V-pres., Hayden E. Hale; 2nd V-pres., Mrs. Kobe G. Van der Molen; secretary, Mrs. Fred Mantele; and Elko Stapert, treasurer.

★

AMATEUR MOVIE Producers of America, organized originally in 1939, is an association of amateur movie makers specializing in photoplay productions. Inactive during the war years, the group is again active and has just issued the first number of "The Floodlight," association bulletin carrying news of

• *Continued on Page 121*



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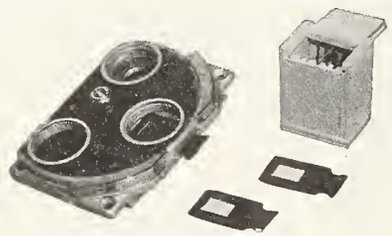
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Ideas For An Easter Film

It's Not Too Early To Plan Home Movies For Easter. Here Are Several Ideas You Can Draw Upon For Your Continuity

By ALBERT L. EASTERLY

Easter Sunday is a happy occasion and ideal time to make a home movie that you will be proud to show to your friends—providing, of course, that you plan it in advance. The plot need not be complicated. Simply make the scenes follow in logical sequence so that they tell a story and you will have a movie that shows planning.

Here is a simple plot idea which you can easily change to suit your own particular family:

Introduction: a shot of an Easter bunny with the words "Happy Easter" printed on it. If you do not have one, you may be able to borrow one from a store where it was used in a window display. Or you can begin by taking a shot of an egg followed by, "Happy Easter," printed on a blackboard, or made from cut-out letters. There are many novel ways to make sub-titles and the letters do not have to be photographed while upright. You can do your sub-titling with cut-out letters on the ground and stand over it to photograph. They appear upright on the screen.

On with the story. They're coming home from church. One at a time, they parade up the sidewalk toward the camera; they are wearing their new Easter bonnets. If you use color film you'll do them more justice.

In the afternoon, we have the big event. Our sub-title is, "The Great Easter Egg Hunt." The children line up and each is given a basket. A close-up of Mother blowing a whistle, then back to the kiddies. They're off!

From then on your problem is trying to photograph the children while they are hunting the eggs. They are oblivious to the camera and if you are alert you will catch facial expressions and actions that you will forever cherish. But I warn you, they'll keep you on the move as they dash around. When you hide the eggs, it is best not to cover too great an area.

At this point, you'll have to watch your film because you'll want some for the ending. The hunt is over and the children gather around. They are counting their eggs. Final scene: the winner is given a large candy bunny and the other children are given smaller candy bunnies as consolation prizes.

How To Make Splices That Hold

By H. A. ROBINSON

There is, perhaps, nothing more disconcerting than to have splices give way during a show, or if there is a break not to be able to get a good, quick and strong repair.

The fact is that although it does not receive much attention, splicing is a very important part of film work, indeed all "editing" is based on the assumption that good splices can be readily and accurately made.

But what is a good splice? Some time ago one of our leading photographic periodicals gave the following five characteristics as being necessary in the perfect join, and they seem to sum up the matter pretty completely.

A perfect splice, it was contended, should be:—

(a)—in the nature of a weld—the film ends not being merely glued or stuck together.
(b)—as strong to tensile stress as the rest of the film.
(c)—in perfect registration.
(d)—perfectly flexible.
(e)—clean, with sprocket holes free from cement, overlap, etc.

Let us consider how these desirable conditions can be obtained:

In the first place it is good to have an appreciation of how film cement functions. It is actually a celluloid solvent—that is, celluloid will dissolve in it. Applied to the film ends, it has the effect of dissolving a certain minute depth of the already thin strips. The ends brought together, drying soon takes place with the tacky areas merged, so that the splice becomes continuous celluloid from the back of the one film through the splice to the farther side of the other.

Cements are basically the same; even so, if there is any special brand recommended by the makers of the type of film you employ, use it.

A cement when applied must be of a very thin, almost watery consistency, and any tendency to thickening should be counteracted by the addition of a few drops of ethyl acetate.

To make a good splice one requires a joining "block" or splicer. This need not be elaborate, indeed the simpler the better. The splicer holds ends of the film in perfect register while the join is being made, and generally consists merely of a base upon which are pins that engage the sprocket holes, and a pressure plate that holds the overlapping section while it hardens.

The nearer the pins are to the splice the more accurate will be the final register, and in this the simpler splicer scores often over the more expensive article. Designers of splicing blocks with the pins far apart do not seem to have taken into account the fact that the film is liable to shrink.

In making a join, first trim the ends of the two sections, using the sharpest of cutting instruments so that there is no burring over. This is important both for good welding and easy passage through the gate.

Now remove the emulsion from the section of film to be overlapped. This is best done by wetting the emulsion and then, using a sharp blade, pushing it off. This is better than using any sort of scraper.

Some workers prefer dry scraping, but on the whole the wetting of the film first is preferable, as it does not weaken the celluloid base, which dry scraping very often does. Dry scraping, however, does leave a slightly roughened surface which helps somewhat to get a good weld. The secret in both cases is to have an absolutely hard and flat surface upon which to effect the cleaning.

Now apply a little cement to the unscraped end, leave for a few moments and wipe off. This has the effect of slightly softening and roughening this end, which is useful when it is placed in contact with the really cement-covered area of the joining section.

This latter is the prepared side and to this a good application of cement must be made, the ends then being brought together—the two immediately being put under firm pressure.

Cement, it should be remembered, dries to an unworkable degree very quickly and consequently quite an appreciable amount should be used, but on the other hand the areas should not be swamped, as buckling of the splice may be caused. Pressure over the joint while hardening takes place must be even.

A splice should be quite secure and ready for careful handling in well under a minute, but it is best to leave the pressure on for the full sixty seconds. Complete drying out may actually take several hours. As this is the case, care should obviously be taken in removing the film from the pins. Finally, the splice should be carefully inspected and any cleaning up necessary be effected with a sharp knife—sprocket holes being especially watched.

If, after all care, a splice parts, it may be due to the emulsion not having been completely removed, too short a time allowed for drying, too little pressure while drying or through putting on too much or too little cement.

Should the picture on the screen jump just before the splice runs through the gate, the splice is too thick, but if it jumps just after leaving the gate it is a quastion of poor registration—the jump, of course, takes place when the splice reaches the claw. Should a white flash appear on the screen as the splice passes, the scraped area has been too big. While if the splice bends, the joining areas have been made too thin, either by an excess of scraping or by an overuse of cement which has dissolved away too much celluloid.

Thus it will be seen that splicing, while not a hard job, takes a certain amount of care to produce a really satisfactory and permanent result. Beginners will find it best to get a really good idea of what the cement is really doing, as this helps judgment throughout, while older hands may find it good to revise some of their methods in the light of greater understanding of the chemical actions involved.

Club News . . .

• *Continued from Page 119*

members' activities, also an account of association's plans for its first annual contest. Headquarters of AMPA is 1801 Scurry St., Big Springs, Texas.

★

DENVER Cinema League is about to launch its project of "Showings For Shut-Ins" and is currently studying methods of other club groups in this worthwhile endeavor. President Markley L. Pepper is also chairman of the SFSI project.

★

WASHINGTON (D. C.) Society of Amateur Cinematographers had over 100 members and guests at its January 19th meeting. Screen program consisted of pictures made by Ted Sarchin, Bill Kuhl, Joe Gray, Don Sutherland, and Harold Wagar.

★

BAY EMPIRE 8mm. Movie Club, Oakland, Calif., reports every member is a subscriber to Home Movies which is avidly read and its articles discussed at club meetings, according to Chairman C. R. Evans.

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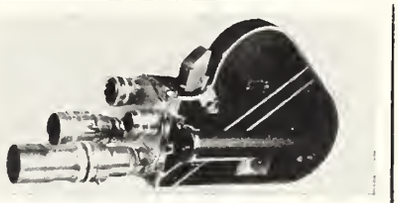


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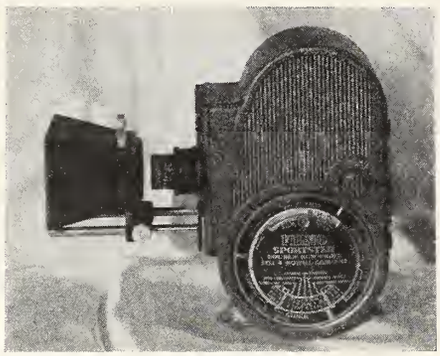
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News of What's New . . .

In Home Movie Equipment And Accessories



Sunshade for "Eights"

The Aristo-Craft little professional sunshade and filter holder is a new and interesting accessory available for Bell & Howell "Sportster" and Revere "88" cameras. In design and function, this accessory is like the professional matte box used on big studio cameras. It slides forward from the lens on two rails and provides a filter holder which slides in from the top. Device may be mounted on either camera without drilling and tapping holes or altering camera in any way, utilizing the holes and screws already provided in these cameras. The accessory gives a very professional touch to the appearance of the camera. Retail price is $4.95. Manufacturer is Aristo-Craft Cine Products Co., 2505 No. Ontario, Burbank, Calif.

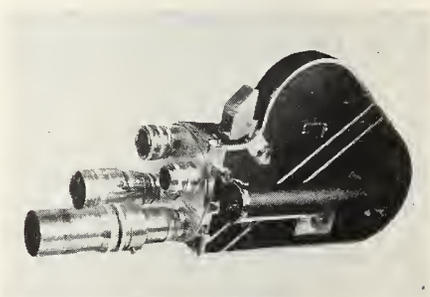


Record Player

A completely new dual-speed record player, the Sonomaster, is announced as an addition to the line of equipment distributed by Victor Animatograph Corp., Davenport, Iowa. The instrument is housed in a handsome, leather-bound carrying case. It features the new G-E variable reluctance high-fidelity (magnetic) pickup equipped with a natural sapphire stylus which is soft-spring mounted and operates with only one-ounce pressure.

The Sonomaster will reproduce records up to 16 inches in diameter at either 33 1/3 or 78 RPM. It is a completely self-contained instrument with its own powerful amplifier and speaker. Amplifier is a four-stage, six-tube unit including rectifier. Power output is 14 watts and the amplifier has separate channels for microphone and phonograph.

A 10-inch heavy duty permanent magnet dynamic speaker (25 watt capacity) has been expressly designed for the Sonomaster. The new instrument operates on 50 cycle, 110-120-130 volt AC. The export model is identical except that its operation is from 50-60 cycle, 220-20-240 volt alternating current sources for which a voltage selector is provided at no additional cost.



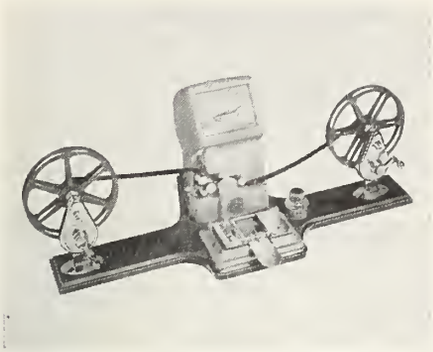
Cine Special Turret

Arthur H. Hart, specialist in cinematic developments, 2125 Thirty-second Ave., San Francisco, offers for discriminating owners of Cine Special cameras a custom-built 4-lens rotary turret which provides rapid swing from lens to lens and no interference between lens fields when both 6" and wide angle lenses are mounted on turret. Information as to price and time required for installation may be had by writing Mr. Hart at above address.

Craig Projecto Editor

The Craig 16mm. Projecto-Editor has been completely redesigned and modernized, which has brought about a simplification in manufacturing processes and enabled the company to reduce the price of the new models substantially below that of comparable old style models.

In addition to the Craig 16mm. Projecto-Editor's new beauty and lower, price, the manufacturers state that it has several new features not found in the older models. A larger viewing screen size, 3 1/4" x 4 1/4", gives a



picture with greater detail than ever before. Improved illumination and optical system has increased picture brilliance so that the screen image is highly visable even under ordinary indoor light conditions. New ease in framing the editor is claimed by use of three adjustment screws situated on the back of the editor case. A slight fingertip twist on the proper screw will frame the picture squarely and easily. A handy "on-off" switch is now built into the editor case and the power cord has been lead out the back completely clear of all viewing, rewinding or splicing operations. Manufacturer is Craig Mfg. Co., 1823 So. Hope St., Los Angeles 15, Calif.



Camera Motor Batteries

Owners of electric powered 16mm. cameras will find interest in two new portable camera motor batteries offered by Bright Star Battery Co., Clifton, N. J. The batteries—one a 27 volt and the other a 15 volt power source — are new additions to this company's line of specialized items for photographers. Further data may be had by writing the manufacturer direct.

Title Letters

Called "Fototype Transparencies," a new method of setting title text has been developed enabling any movie amateur now to quickly set his own title cards in type, also to letter title text over photographic or art backgrounds, without the use of printer's type and mussy inks and press.

This equipment includes complete alphabets, made up into individual pads of cardboard-backed acetate letters, precision die-cut to insure perfect alignment vertically and horizontally, and a unique composing stick which has adjustment for holding the letters at the correct tension.

In use, the letters are removed from the pads and inserted into the composing stick. After a line has been set and properly spaced, a piece of clear scotch tape, slightly longer than the line, is laid directly over the letters, leaving about 1/8 inch of tape overhanging at each end. Then, while the line is still in the composing stick a razor blade or sharp



knife is drawn across both top and bottom of the line of letters.

Thus, when the scotch tape is removed, the letters adhere firmly and actually become a part of the tape. The 1/8 inch overhanging of the tape on either end will serve sufficiently for mounting to title card without additional adhesive.

Fototype Transparencies are now available in 50 type styles and sizes. Manufacturer is Fototype Co., 1414 Roscoe St., Chicago 13, Ill.

Photospot Accessories 6

Two new accessories for the Fresnel Photospot have been announced by Display Lighting, Inc., 417 East 61st St., New York 21, N. Y. A "barn door" and "spot shade" widen the application of this lamp to new types of lighting.

The barn door fits into diffuser clips



on front of the Photspot. The doors may be adjusted by means of cool plastic knobs to afford any degree of shading desired. The mounting ring can be rotated so shadow cast by the doors may

• *Continued on Page 125*

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● VICTOR 5 turret camera (brown) 1" F:2.7, 2" F:2.5, 3½" lenses, windback, etc., $250.00. B & H B Sporter F:2.5 1½" F:3.5, ever-ready case, color film $125. B & H B turret F:2.5 critical focuser, $13B, like new. Ampro premier 20 sound projector new $485. TOM CARRILLO, 225 N. Bixel, Los Angeles 26, Calif.

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● 50 NEW daring subjects in our catalogue of beautiful girls available in sound, silent & 8mm. PIQUE PICTURES, P.O. Box 123, Station B, Dept. G, Brooklyn 16, N. Y.

● CLOSEOUT bargains. 8-16mm. Sound, silent. Large list dime. WARRINGTON FILMS, 141B Knecht Ave., Halethorpe 27, Md.

● COLOR SHORTS. 16mm. only. 100' Kodachrome $16.50. Write for list. WURTELE FILM PRODUCTIONS, Box 504, Orlando, Florida.

● EXCLUSIVE HOME MOVIES—Select Films, For Sale. Write for Free List. HOME PIX, 1674 Broadway, New York, N. Y. 19).

● HOLLYWOOD Films. Color sample, $1.00 (refunded). Catalogs, 10c (refunded). STONE, Lunenburg 8, Mass.

● "INTERLUDE IN ICELAND" is out of this world! 16mm color or B & W. For information write ESO-S, 828 W. 39th, Kansas City, Mo.

● ROSE Parade of 1948, 16mm. Kodachrome 350 feet—$52.50. Also 8mm. color. Write TOM CARRILLO, 225 No. Bixel, Los Angeles 26, Calif.

● SOUND snows $2.00 per day. Reduced prices on films and equipment. Send for catalogue. JENKINS' AUDIFILMS, Box 395, Selma, Alabama.

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Classified Ads --- cont'd.

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● FREE FILM? Well, almost at these prices. Fresh 16mm. Pan speed 32/20, guar. till April 1948, 1c per foot. Min. order $2.00. SOUND RECORDING positive $2.3S per 400 ft. roll, guar. till June 1948 perf one side only. USFOTO, 1511 Welton St. Denver 2, Colo.

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● MOVIE film at tremendous savings Kodak Super X Gov't stock, Tested, Guaranteed! 16mm. 100 ft., $2.95; 50 ft. Magazine, $2.50; Double 8mm. 25 ft., $1.6S. Super XX, S0c add'l. each roll. FREE Processing. Fast Service. PHOTO SURPLUS SALES, Box C-8, 12 Duane St., New York City.

● MAGAZINE 16mm. guaranteed satisfactory surplus b&w film Eastman Super X Weston 50. $1.00 per magazine, ready for use in camera. 5 magazines $4.00. (Processing additional at 7Sc per magazine.) ESO-S, 828 West 39th St., Kansas City 2, Missouri.

● 8MM KODACHROME CAMERA FILM, daylight or type A. Fresh Eastman stock in sealed dated cartons, $4.14 roll. Quantity limited. Movie films exchanged. All types movie equipment sold, repaired and exchanged. LEWY, 8S3B N. Eutaw St., Baltimore 1, Maryland.

● REPERFORATION any brand 16mm. b&w or color film for use in Bmm. cameras! Perforations guaranteed. $2.00 per 100 roll. Mail films insured marked "Reperforate" for ESO-S, B28-E West 39th St., Kansas City 2, Missouri.

● DOUBLE 8mm. Weston 12, anti-halo film, three rolls double 8mm. $3.45; six rolls single 8mm. for Univex, $4.60. Fresh-dated! Processing free! ESO-S, 828-E West 39th, Kansas City 2, Missouri.

● 16MM. Kodak Super X 50 ft. magazines tropical packed, outdated but guaranteed to satisfy, $2.2S each, 5 for $11.00, including processing. CAMERA PLACE, 3707 Eastern Ave., M Baltimore 24, Md.

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● COLOR film for single 8mm. Univex, Revere and B and H. Guaranteed fresh! Processing free! $2.25 per 2S' roll; three rolls, $6.S0. ESO-S, B28-E West 39th St., Kansas City 2, Missouri.

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● PRINTS from your movie films? Yes. Send a small piece (Color: Black & White) and one dollar to get enlarged negative and 2 enlargements. CURIO PHOTO, 1187 Jerome Ave., New York City.

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● TITLES. "If it's worth shooting—then it's worth Titling." We make Amateur titles the Professional way. A trial order will convince you. Send 2Sc for 3 "THE END" titles (state mm. size wanted), samples and price lists. Ask for a free copy of "TITLING TIPS." PRODUCER'S SERVICES, 6016 Fountain Ave., Suite 18-A, Hollywood 2B, California.

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MISCELLANEOUS

● DISTRIBUTORS wanted: Make big money selling our new sensational movies. Send for sample 16mm. S. O. F. $10.00, 16mm. silent, $7.S0 8mm. $2.50 and receive our full wholesale price list ULTRA PICTURES, P O. 319, North Hollywood, Calif. Dept. H.

News of What's New . . .

● *Continued from Page 123*

be regulated to any desired angle.

The spot shade also fits into the diffuser clips and carries a duplicate set of clips on its outer end. A new series of round masks fit into either the Photospot or the spot shade clips and in the latter position control the size of the spot image without affecting intensity. Three round masks with openings of different sizes and a rectangular mask opening are available. The barn door attachment lists at $8.00 and the spot shade lists at $5.00. Mask sets are $2.50 and a color filter kit $11.50.

Weimet Movie Film

Weimet Film Company, Inc., 514 West 57th Street, New York City, long known for their "Green Seal" panchromatic roll film in popular sizes, have now added 8mm. and 16mm. Panchromatic "Green Seal" movie film to their line.

This new amateur motion picture film will be supplied in 100 ft. rolls of



16mm. priced at $6.00 plus tax, and 25 ft. rolls of double-eight, at $2.25 plus tax. Purchase price includes processing of film and return postage.

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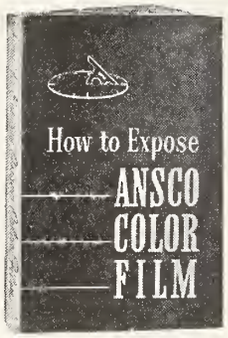
Charles Jonas and George Wilding, a couple of 16mm. sound and movie enthusiasts, have opened an unique store catering exclusively to the movie amateur at 8764 Beverly Blvd., Los Angeles. Pair hope to build the shop into

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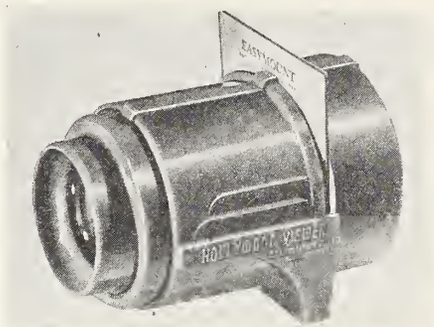
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Address .....

City..... Zone..... State.....

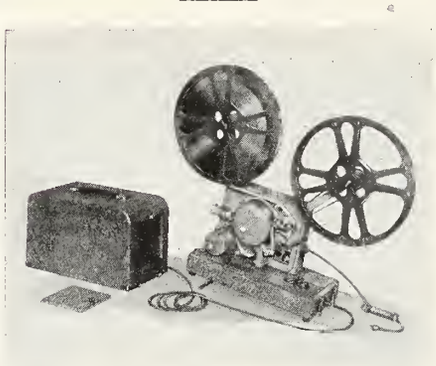
a sort of haven and workshop for local movie hobbyists, offering titling service, and equipment rentals with facilities where hobbyists may come to their workshop and do their titling, editing, etc., there.



Film Viewer

A simple, inexpensive means for viewing 8mm. and 16mm. films is the Guild Hollywood Viewer, offered by Craftsmen's Guild, 6916 Romaine St., Hollywood 38, Calif. This modern, streamlined viewer provides extraordinary magnification of any 2 x 2″ slide, and also is equipped with three film tracks, for viewing and editing film strips in all three standard widths of 35mm., 16mm. and 8mm.

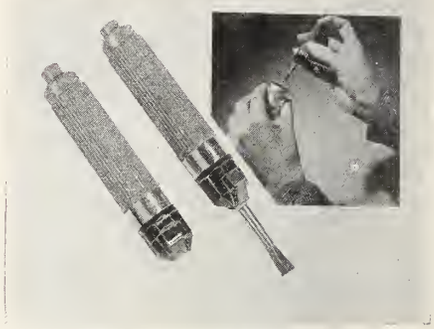
The lens mount is designed for smooth, precision focusing, and may be removed for easy cleaning. The high quality lens is unusually large and does not cut corners off the pictures, even when used for viewing Bantam size slides. The design of this new viewer is pleasing and practical, the top being rounded for easy handling of slides. Price, $3.00.



New Movie-Mite

Movie-Mite Corporation, 1105 E. 15 St., Kansas City, Mo., anounces a new 16mm. sound projector known as the Model 63LM which replaces models 63L and 63LD. The new model has been designed in strict accordance with Underwriters Laboratories' specifications and is already listed.

A feature of the new Movie-Mite is a new push-pull amplifier using miniature tubes. The smaller tubes make possible the complete enclosure of the tubes in base of the projector. The redesigned circuit is said to give extended tone range or even better quality than before. Price of the new Movie-Mite is $225.00.



Retractable Lens Brush

Just 2 3/4 inches long — small enough for pocket or gadget bag — is the Baco cine lens brush, a versatile accessory for the amateur who takes pride in performance of his camera and projector lenses. Said to be easier to use than a mechanical pencil, this new type lens brush facilitates efficient cleaning of lens systems of both cameras and projectors. A flick of a button in handle ejects brush ready for use; another flick retracts brush into the handle. Manufacturer is Baco Accessories Co., 5338 Hollywood Blvd., Hollywood 27, Calif.

Movie Kodaguide

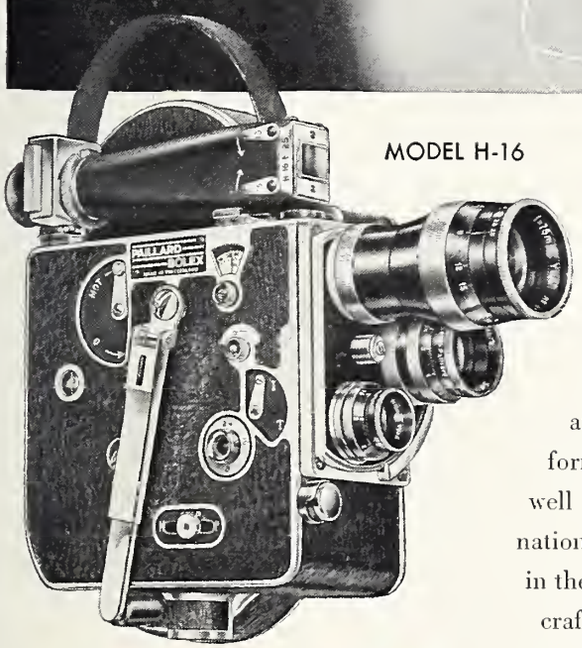
A simple, new exposure guide for the movie maker—the Movie Kodaguide—is offered by Eastman Kodak Co. dealers. Similar in format to the internationally famous Snapshot Kodaguide, the new Movie Kodaguide covers practically all movie-making situations. It provides an easy method of calculating correct camera settings for the exposure of Cine-Kodak black-and-white films and of Kodachrome Film outdoors and indoors with Photoflod Lamps.

Issued in the familiar four-page, single-fold style, the Movie Kodaguide has two dials—one on the front for determining exposures outdoors and one on the back for Photoflood exposures indoors. The two inside pages contain helpful suggestions on movie making and a lighting diagram for picture making with Photoflood lamps. Through a window cut in the back of the front page, the guide also offers direct readings for camera settings when filters are used outdoors.

Replacing the Cine-Kodak Outdoor Guide and the Cine-Kodak Indoor Guide, the new Movie Kodaguide will be available through all Kodak dealers. It will sell for 20 cents.







MODEL H-16

Bolex

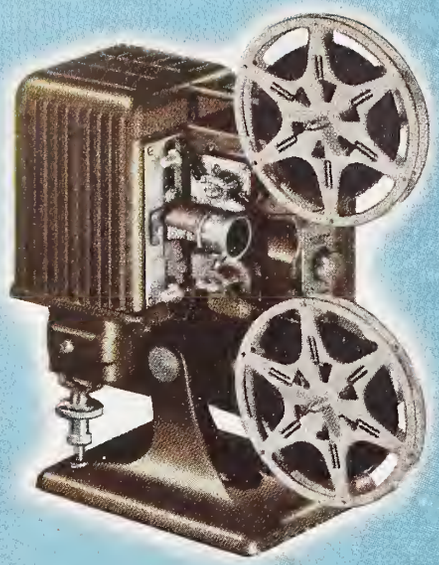
The world's leading figure skaters are flawless performers—cutting each figure with effortless style and precision—demonstrating their superiority just as Bolex cameras have been doing, season after season. Bolex is the star performer among critical amateur and semi-professional movie makers everywhere, because Bolex performance is flawless and unequaled for achieving glorious color as well as superb black and white home movies. You will find upon examination that quality is built right into every Bolex camera. They are made in the world-famous Paillard factories from the finest materials, by Swiss craftsmen whose pride of workmanship is a heritage passed on from father to son for more than 130 years. • Both the H-16 and H-8 models provide such exclusive advantages as built-in frame counters, automatic threading, parallax-correcting viewfinders, clutch for forward and reverse filming by hand crank, "single frame" mechanism, magnified critical visual focusing, and numerous other outstanding features. Identical in appearance to the H-16, the H-8 is the only double-8mm which may be loaded with 25', 50', or 100' rolls of double-eight film. Satisfy yourself that Bolex is truly the star performer among movie cameras by visiting your authorized Bolex dealer or writing for free illustrated catalogue.

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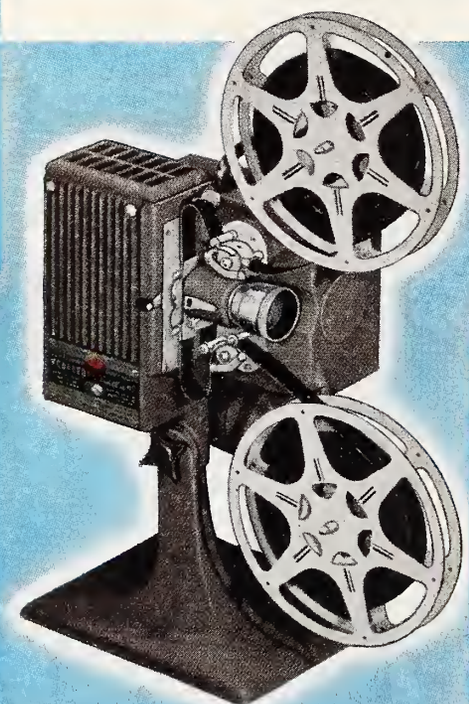
It's no wonder these four fine Kodascope projectors are so popular . . . no wonder they're sometimes so hard to find. Yet Kodak is making more movie equipment than ever—keep in touch with your Kodak dealer.

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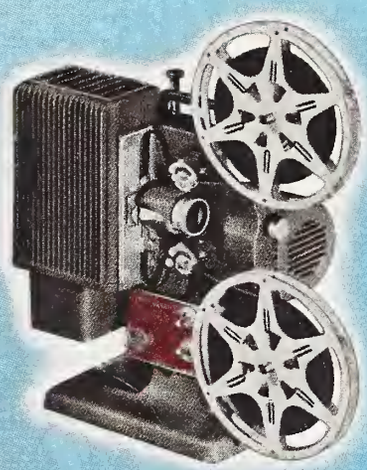
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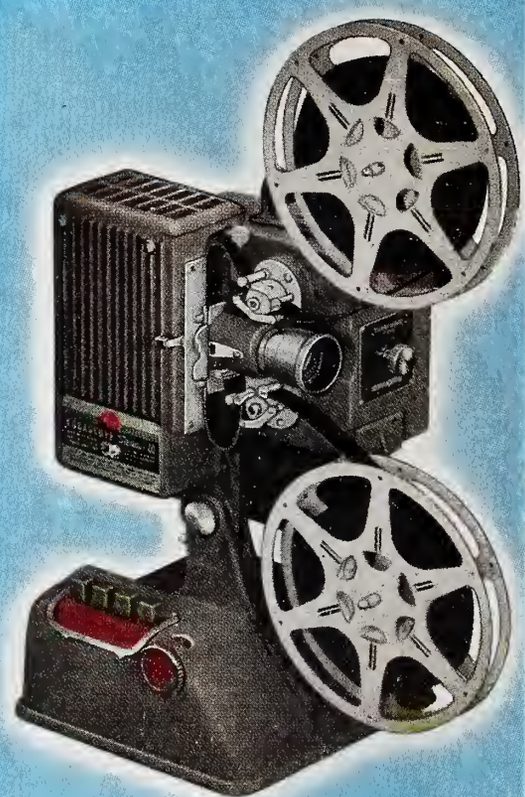
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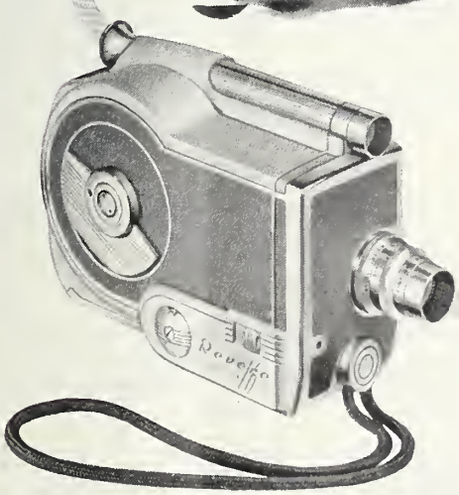
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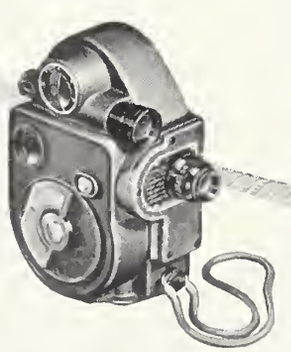
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NEW! 16MM REVERE MAGAZINE CAMERA!

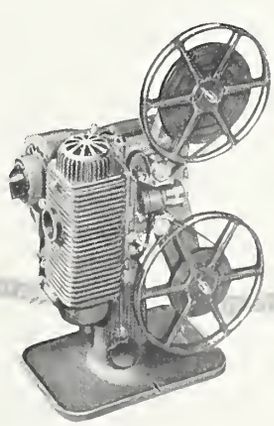
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CASTLE FILMS proudly presents 5 NEW MOVIES for all projector owners!

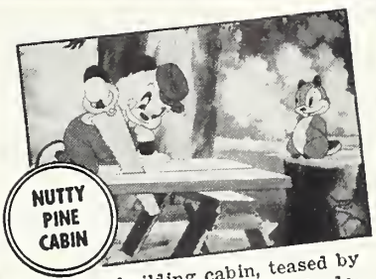
8mm 16mm

4 NEW ANDY PANDA CARTOONS



BY Walter Lantz

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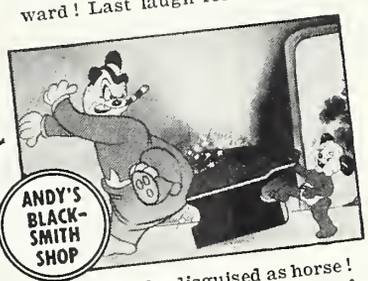
NUTTY PINE CABIN

Andy building cabin, teased by beavers stealing logs! He declares war! They fell a tree that bounces Andy and cabin skyward! Last laugh for beavers!



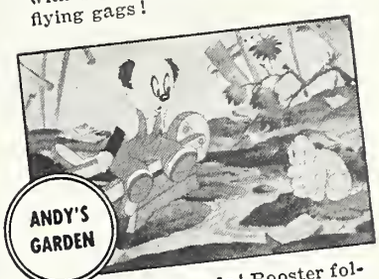
GOODBYE MR. MOTH

Andy's cleaning shop raided by moths! Fur coats eaten—business ruined—Andy wild! Battle with big moths ends with fur-flying gags!



ANDY'S BLACK-SMITH SHOP

Papa Panda, disguised as horse! Andy tries to shoe him! Riot of fun for Andy! Pop gallops away! Andy and Pop in hilarious ending!



ANDY'S GARDEN

Andy plants seeds! Rooster follows him! Andy and bird in howling comedy battle! Rooster pulls gag making seeds sprout in laugh-filled finish!

BE THE FIRST TO OWN AND SHOW THIS GREAT SPORTS MOVIE!

"OLYMPIC WINTER THRILLS!"



Just filmed in Switzerland! Exciting and spectacular shots of America's and the world's greatest amateur sports experts in hot competition on ski, bob-sled and skates at 1948 winter Olympic games... the first since 1936!

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8 mm	Headline (50 ft.)	$1.75	16 mm	Headline (100 ft.) $2.75
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DIVISION OF UNITED WORLD FILMS INC.

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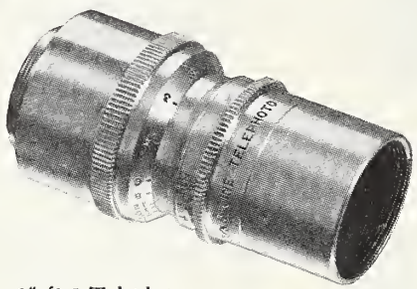
Street_____

City_____ Zone____ State____

I hove o_____ 8mm__ 16mm__ Sound__
(name of projector)



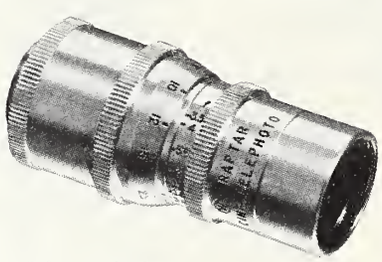
Fast 16mm 1"f 1.9



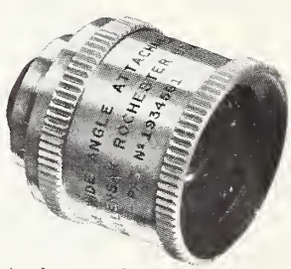
2" f3.5 Telephoto



Fast 8mm ½" f1.9



1½" f3.5 Telephoto



Wide Angle Attachment

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The new optical design of Raptar lenses provides greater resolving power—means pin point definition, sharper screen images.

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The world's finest movie camera! Exclusive features: Critical visual focusing, automatic threading, rewinding mechanism, built-in frame counter, and many other superior advantages. *$282.50 Complete, Without Lenses* (Tax included)

Bolex H-8mm is identical to the H-16mm illustroted above in features and price, taking however, 8mm film.

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Switar 25mm (Normal) F1.4 ..... $183.75
Yvar 25mm (Normal) F2.5 ..... $ 68.25
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Yvar 75mm (Telephoto) F2.5 ..... $128.34

EASTMAN KODAK

Kodak 25mm (Normal) F1.9 ..... $ 81.67
Kodak 15mm (Wide Angle) F2.7 ..... $ 74.08
Kodak 63mm (Telephoto) F2.7 ..... $ 84.58
Kodak 102mm (Telephoto) F2.7 ..... $105.00
Kodak 152mm (Telephoto) F4.5 ..... $117.25

WOLLENSAK

Wollensak 25mm (Normal) F1.5 ..... $ 66.50
Wollensak 17mm (Wide Angle) F2.7 ..... $ 56.55
Wollensak 75mm (Telephoto) F4 ..... $ 66.50

AVAILABLE LENSES FOR BOLEX H-8

KERN-PAILLARD

Switar 12½mm (Normal) F1.5 ..... $160.42
Yvar 25mm (Telephoto) F2.5 ..... $ 70.25
Yvar 37½mm (Telephoto) F2.8 ..... $ 89.54

WOLLENSAK

Wollensak 12½mm (Normal) F1.9 ..... $ 56.55
Wollensak 25mm (Telephoto) F1.9 ..... $ 68.50
Wollensak 37½mm (Telephoto) F3.5 ..... $ 49.90

The unexcelled Bolex H-8mm and H-16mm Movie Cameras may be ordered from Dowling's for immediate delivery with any one or more of the lenses listed. Lenses other than those listed also available — please write us your needs. If desired, camera or lenses may be purchased separately. Use the convenient order form below.

Order your REVERE movie equipment from DOWLING'S for immediate delivery — as little as 10% down if desired:



REVERE "88" Cine Camera

Gives you five speeds, coated lenses, interchongeoble lens mounts and a host of other refinements usually found only on high priced cameras. With F2.5 coated lens..... **$77.50** (tax included)

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Impressively designed. Micromatic Telescope viewfinder for 1" and 3" lenses. Single frame exposures. Footage Indicator. 5 speeds with coated F2.5 lens.

With coated F1.9 lens. **$155.00** **$127.50**

(tax included in both prices)

Other Available REVERE Equipment

Revere 8mm Turret Camera **$110.00**
Revere 8mm Magazine Turret Camera..... **$152.50**
Revere 8mm Projector **$120.00**
Revere Curvomotic Splicer **$16.50**

REVERE 16mm Sound Projector



For both sound and silent movies. Combines professional performance with extreme light weight. 750 watt, 2" F1.6 coated lens. 1600' reel copacity. Automatic rewind. Microphone and phonograph connections. Speoker fits over projector as carrying case —weight less than 28 lbs. Price complete **$287.50** (tax incl.)

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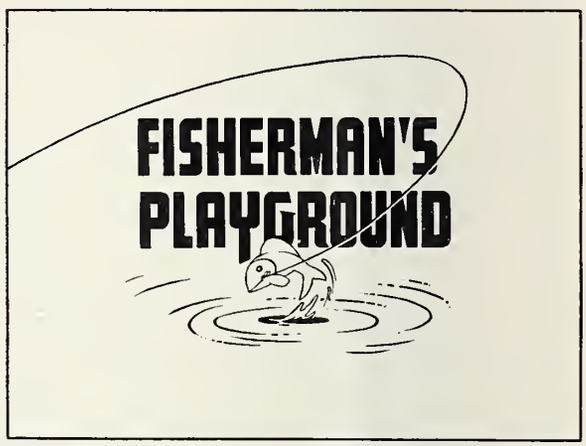
TIMELY TITLES

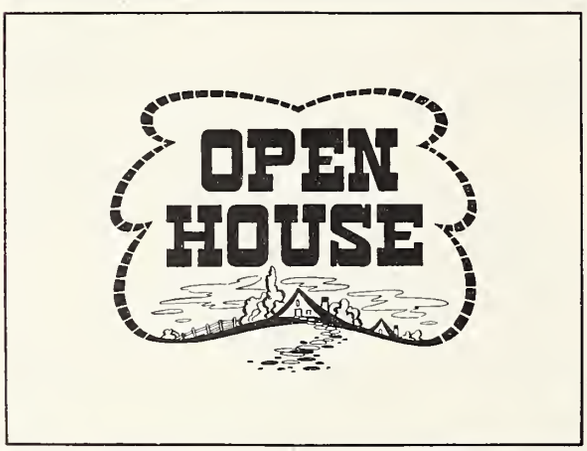
By EDMUND TURNER

★ Here are seven new titles on miscellaneous subjects, appropriate for those odd movies that were filmed at random, perhaps now need a caption to start them off on the screen. The fourth title, of course, is intended as a lead title for the second reel of a two-part home movie. Photograph these in a typewriter titler or at a distance of 8 inches using a 5 diopter auxiliary lens.















Now in Production...
the New KEYSTONE K-22
8MM. Movie Camera



• Chrome trim • Covered with black Vinylite—waterproof, scuff-proof • Hinged door • Interchangeable lens mount—for F1.9, telephoto and other coated lenses • Equipped with either F2.5 or F1.9 Wollensak lens • Audible footage indicator — to determine footage as taken, without removing camera from the eye • Shutter speeds — 12, 16 and 48 frames per second • Long-range telephoto view finder • Locking device—to take your own picture with camera • Built-in view finder.

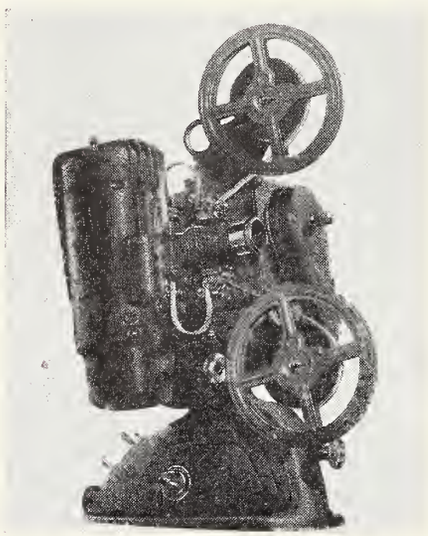
(Models K-8 F2.5 and K-8 F1.9 discontinued)

Keystone

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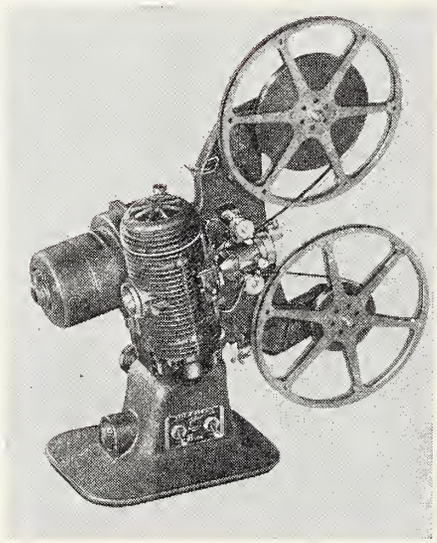
SURVEY: of 8mm. Projectors

Pictures, Prices And Other Data To Make Your Choosing Easier



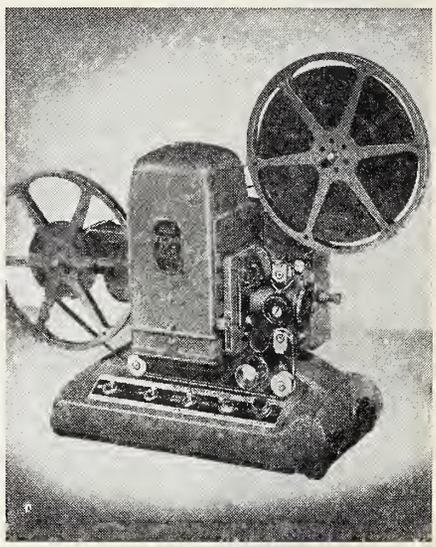
AMPRO "A-8"

Illumination: 750 watts.
Lens: one-inch f/1.6, coated.
Speed: Variable, rheostat controlled.
Reel capacity: Up to 400 ft.
Rewind: Automatic.
Special features: still picture projection; reverse picture operation; tilting knob; AC-DC operation; automatic pilot light; framing knob; oilite bearings.
Price: $168.00, incl. carrying case and accessories.



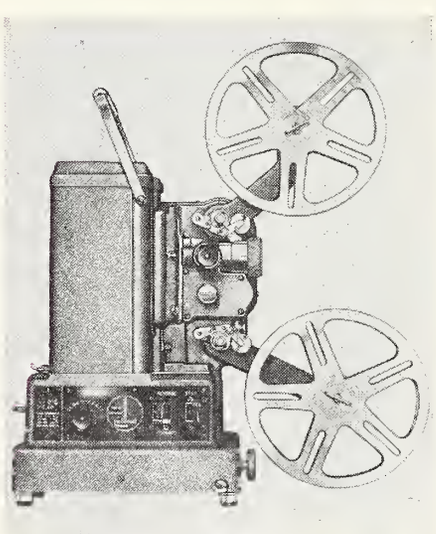
B&H FILMO-MASTER 400

Illumination: 400 watts.
Lens: one-inch f/1.6 coated.
Speed: variable, rheostat controlled.
Reel capacity: up to 400 ft.
Rewind: automatic, motor driven.
Special features: all-gear drive—no belts or chains; still projection; metered lubrication; separate lamp switch; floating film protection.
Price: $187.50, carrying case included.



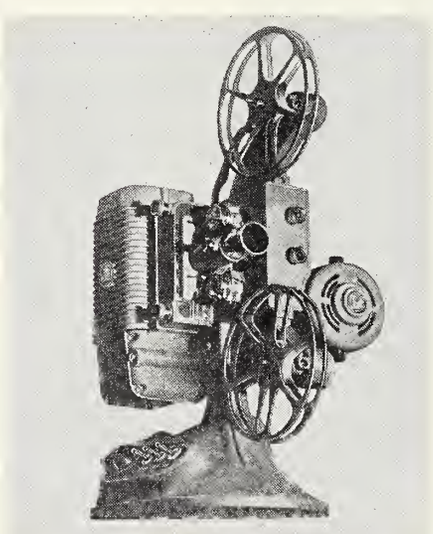
B&H FILMO PICTURE MASTER

Illumination: 750 watts.
Lens: one-inch f/1.6, coated.
Speed: variable, rheostat controlled.
Reel capacity: up to 400 ft.
Rewind: motor driven.
Special features: lamp burns base up; hinged film gate; tilting control; reverse projection; convenient controls panel; pilot lamp.
Price: $262.00, including carrying case.



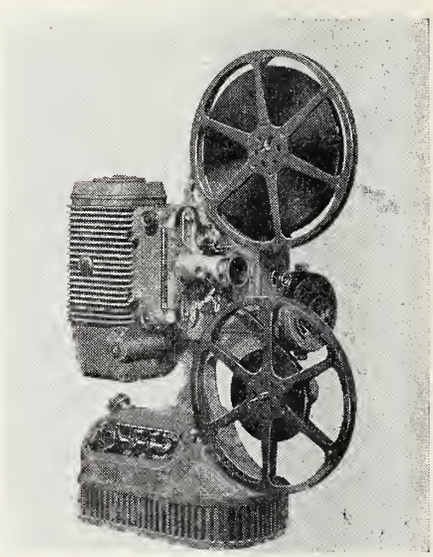
BOLEX "G-816"

Illumination: 750 watts.
Lens: Two—one-inch for 8mm. films; two-inch for 16mm.
Speed: Variable, rheostat controlled.
Reel capacity: 400 ft., 8mm. or 16mm.
Rewind: motor driven.
Special features: projects either 8mm. or 16mm. silent films; reverse projection; illuminated wattage meter; still projection; centralized control panel; all-gear drive; forced draft cooling of film aperture; radio interference eliminator.
Price: $331.00.



DE JUR "750"

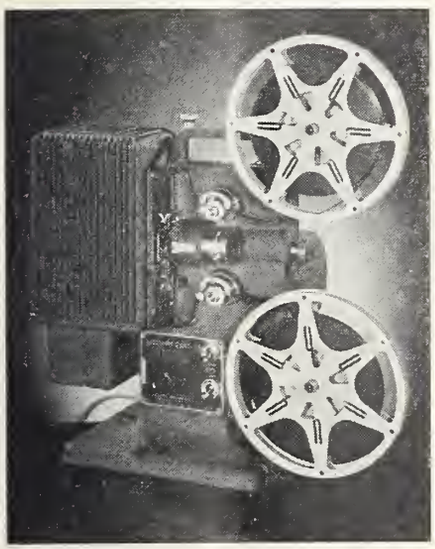
Illumination: 750 watts.
Lens: one-inch f/1.6, coated.
Speed: variable, rheostat controlled.
Reel capacity: 400 ft.
Rewind: motor driven.
Special features: reverse and still projection; grouped controls; AC-DC motor.
Price: $139.50. Case $14.50 additional.



DE JUR "1000"

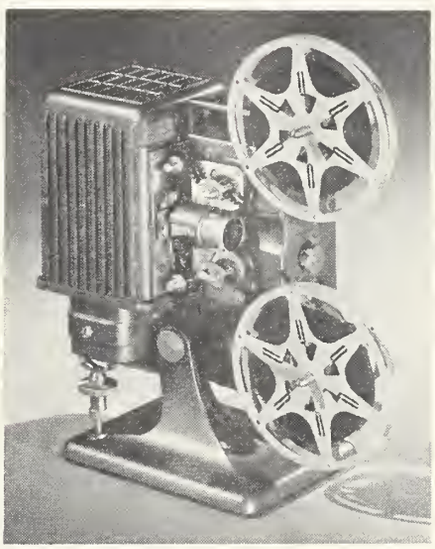
Illumination: 1000 watts.
Lens: one-inch f/1.6 coated.
Speed: variable, rheostat controlled.
Reel capacity: 400 ft.
Rewind: motor driven.
Special features: retractable extension cord; still and reverse projection; grouped controls; AC-DC motor; automatic threading light.
Price: $174.00, carrying case included.

***THIS IS NUMBER 3** in a series of surveys of 8mm. and 16mm. movie equipment for edification of readers planning to buy. Look for survey of 16mm. projectors next month.*



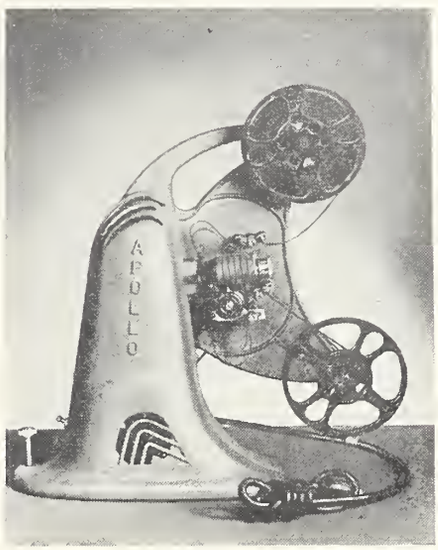
EASTMAN KODASCOPE "8-33"

Illumination: 500 watts.
Lens: one-inch f/2, coated.
Speed: variable, rheostat controlled.
Reel capacity: 200 ft.
Rewind: motor driven.
Special features: grouped controls; AC-DC motor; built-in carrying handle.
Price: **$78.00.** Carrying case $9.00 extra.



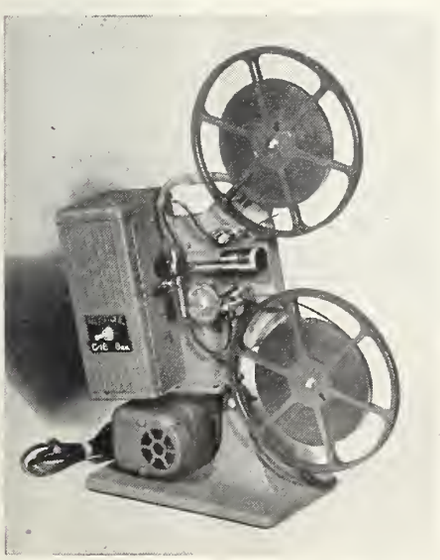
EASTMAN KODASCOPE "8-90"

Illumination: 750 watts.
Lens: one-inch f/1.6, coated.
Speed: variable, rheostat controlled.
Reel capacity: 200 ft.
Rewind: motor driven.
Special features: still picture projection; loop guides for safe threading; grouped controls; AC-DC motor; built-in carrying handle.
Price: $175.00, includes carrying case.



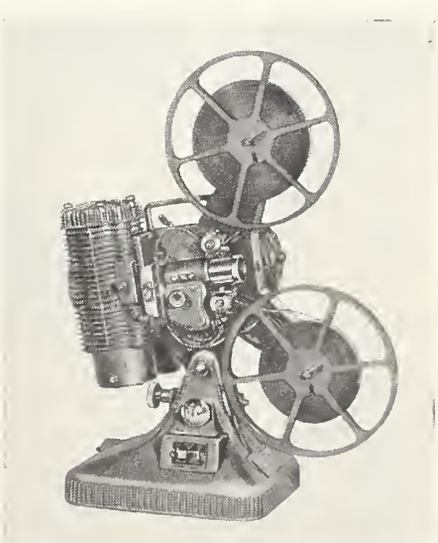
EXCEL "APOLLO"

Illumination: 500 watts.
Lens: one-inch f/2.4.
Speed: constant 16 f.p.s.
Reel capacity: up to 400 ft.
Rewind: motor driven.
Special features: removable condenser lens; tilting adjustment; AC-DC motor with oilless bearings.
Price: $49.50.



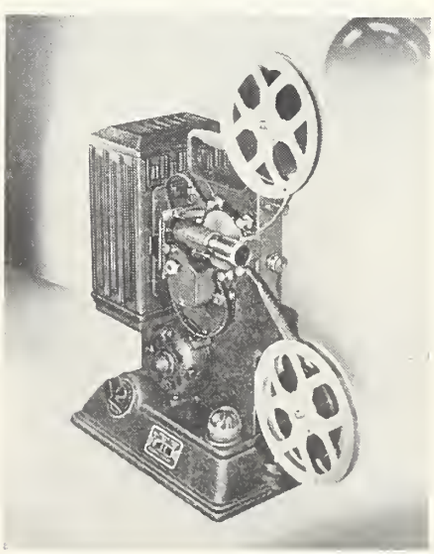
KEYSTONE "C-18"

Illumination: 300 watts.
Speed: 16 f.p.s.
Reel capacity: 400 ft.
Rewind: motor driven.
Special features: 60 cycle AC-DC motor; forced draft ventilation; double-blade barrel shutter; manual framing device; tilting control.
Price: $34.50.



KEYSTONE "K-108"

Illumination: 750 watts.
Lens: one-inch f/1.6, coated.
Speed: variable, rheostat controlled.
Reel capacity: 400 ft.
Rewind: automatic.
Special features: retractable extension cord; coated removable condensers; still and reverse projection; oversize blower fan; single, 3-way control master switch; self-adjusting film gate; tilt control.
Price: $138.50. Carrying case, $13.50 additional.



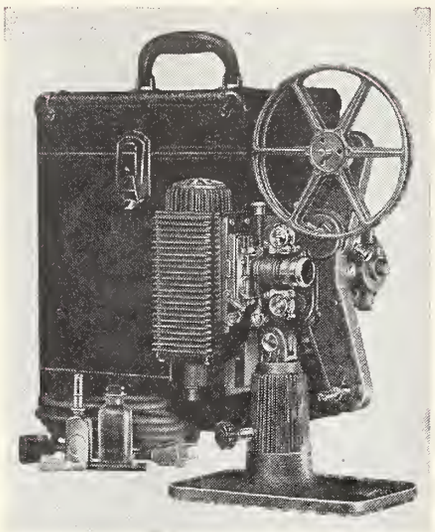
KEYSTONE "R-8"

Illumination: 500 watts.
Lens: one-inch f/1.8 color corrected.
Speed: variable, rheostat controlled.
Reel capacity: 400 ft.
Rewind: automatic, clutch controlled.
Special features: forced draft ventilation; pilot light; self-adjusting film gate; AC-DC motor; tilting control.
Price: $74.50. Carrying case, $13.95.

• *Continued on next page*

SURVEY: of 16mm. Projectors

• *Continued from preceding page*



REVERE "85"

Illumination: 500 watts.

Lens: one-inch f/1.6, coated.

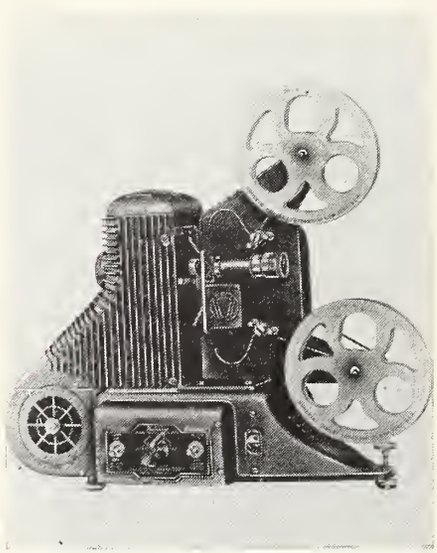
Speed: variable, rheostat controlled.

Reel capacity: 300 ft.

Rewind: automatic.

Special features: manual clutch for still projection; removable film aperture; pilot light; self-adjusting film guides; lamphouse light shield.

Price: $120.00. Carrying case $7.50 additional.



UNIVERSAL 500-WATT

Illumination: 500 watts.

Lens: one-inch f/2, coated.

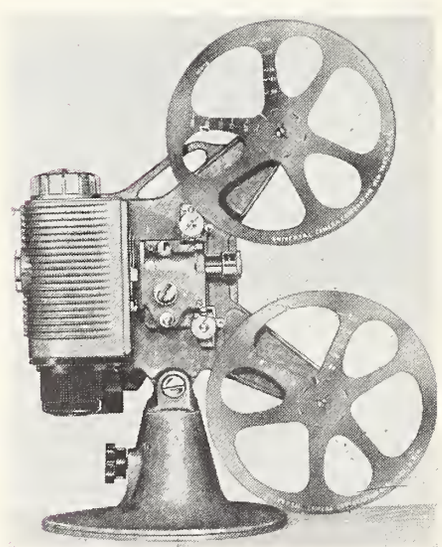
Speed: variable, rheostat controlled.

Reel capacity: 200 ft.

Rewind: motor driven.

Special features: removable condenser lens; forced draft cooling; still projection; tilting mechanism.

Price: $69.50.



UNIVERSAL "CINEMATIC"

Illumination: 750 watts.

Lens: one-inch f/1.6, coated.

Speed: variable, rheostat controlled.

Reel capacity: 400 ft.

Rewind: automatic, motor driven.

Special features: 100% gear drive; reverse and still picture projection; automatic pilot light; luminous tilt and rheostat knobs (glow in dark); double claw movement; automatic fire gate for still projection; tilting knob.

Price: $135.00. Carrying case $10.95 additional.



Samuel Goldstein
Pres. Commonwealth Pictures Corp.

Commonwealth Offers New Films

★ WITH THE announcement on opposite page of 13 full-length cartoons available now in Kodachrome and in black and white, Commonwealth Pictures Corporation extends its activities into the field of supplying 16mm. films for sale at popular prices to the trade, according to Samuel Goldstein, company president.

During the past 12 years, they have released hundreds of major company features and short subjects. Many were the most outstanding ever made available for 16mm. non-theatrical use.

They have brought to 16mm. projector owners full-length features such as "Stagecoach," "Duke of West Point," "Flying Deuces," "Stage Door Canteen," "South of Pago Pago," "Foreign Correspondent," "Algiers," and such stars as James Stewart, Paulette Goddard, Gene Tierney, Victor Mature, Ray Milland, Laurence Olivier, Frederic March, Victor McLaglen, Joel McCrea, George Raft, Ann Sheridan, Loretta Young, Laurel & Hardy, Charles Boyer, Hedy LaMarr, etc., etc. Commonwealth has earned an enviable reputation for quality and service which has made them one of the world's leading 16mm. distributors.

"As president of this firm," Mr. Goldstein said, "I pledge our entire organization to give to the trade the same standard of quality and service in the popular price field as we have established in the non-theatrical field with the hundreds of features and shorts heretofore released by Commonwealth."

COMMONWEALTH LAUNCHES ITS POPULAR HOME MOVIE LINE OF 16 MM. SOUND SUBJECTS WITH

13 MAJOR COMPANY CARTOONS

Available in Kodachrome at $52.50 and in Black and White at $17.50

Now You can Own These Hilarious, Rollicking Popular Cartoons Never Before Offered at these Low Prices



MOLLY MOO COW AND THE INDIANS

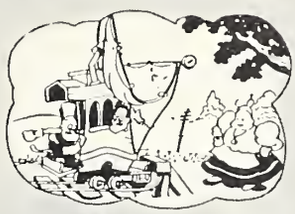


BOLD KING COLE



CUPID GETS HIS MAN

MOLLY MOO COW AND THE INDIANS
MOLLY MOO COW AND ROBINSON CRUSOE
MOLLY MOO COW AND THE BUTTERFLIES
MOLLY MOO COW AND RIP VAN WINKLE
THE GOOSE THAT LAID THE GOLDEN EGGS
TROLLEY AHOY
TOONERVILLE PICNIC
TOONERVILLE TROLLEY
BOLD KING COLE
NEPTUNE'S NONSENSE
CUPID GETS HIS MAN
IT'S A GREEK LIFE
A WAIF'S WELCOME



TOONERVILLE TROLLEY



NEPTUNE'S NONSENSE



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Each Cartoon a full length subject in 16 MM. Sound, approximately 300 feet in length with RCA High Fidelity Recording

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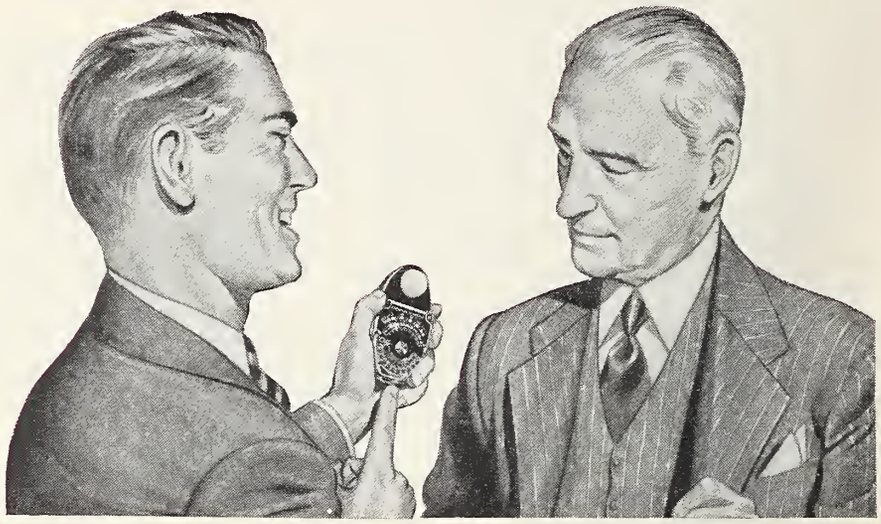
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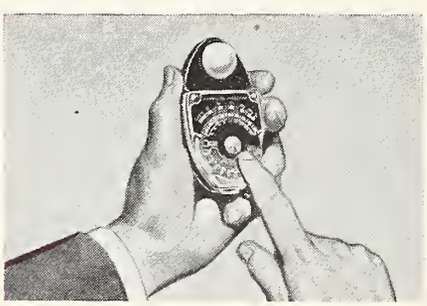
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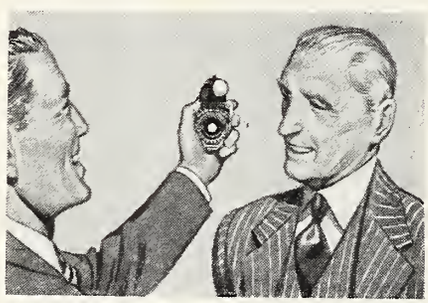
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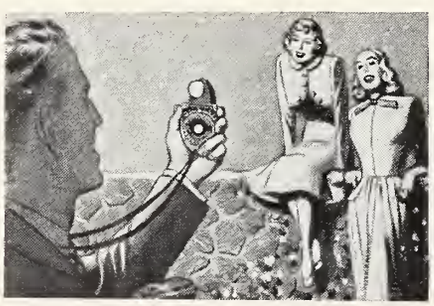
No figuring to it—you don't have to guess or worry for there's just one exposure indicated—the right one. This way, Joe, there's nothing to getting exposure—takes no time—so you can concentrate all your attention on the



picture. Saves film too, for instead of taking several shots with different exposures, I take only one now and I know I've got it. I naturally checked it with my other meter and the Director* gave me a different answer. That's understandable, it's really different—works on an entirely different principle. It measures the incident light—the same light falls on the Photosphere as falls on whatever you're photographing—this light is measured without considering color or background.

•

If I didn't get a different answer there would be nothing outstanding about



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Like I said, Joe, this beats anything you've ever seen.

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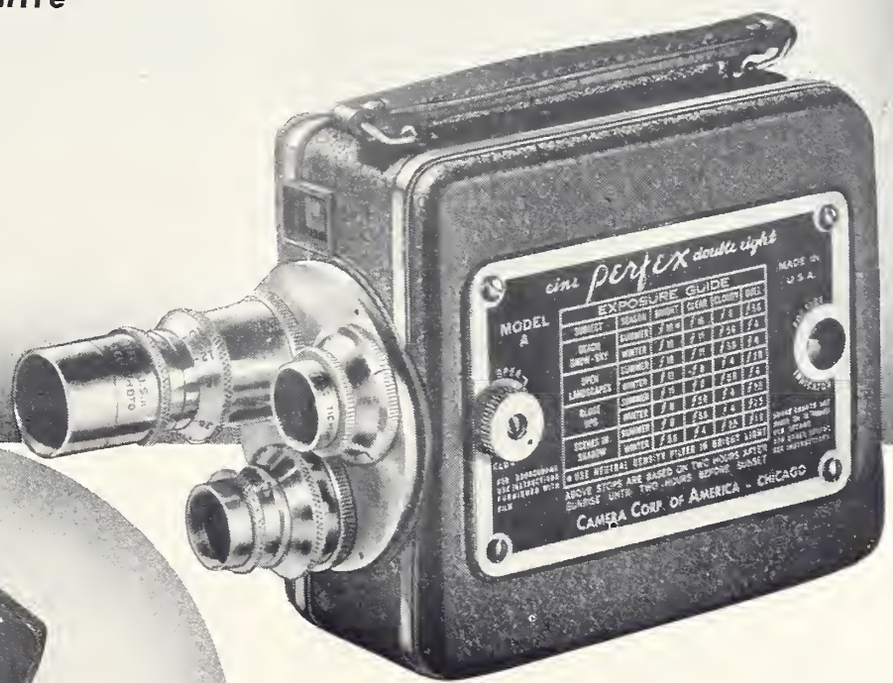
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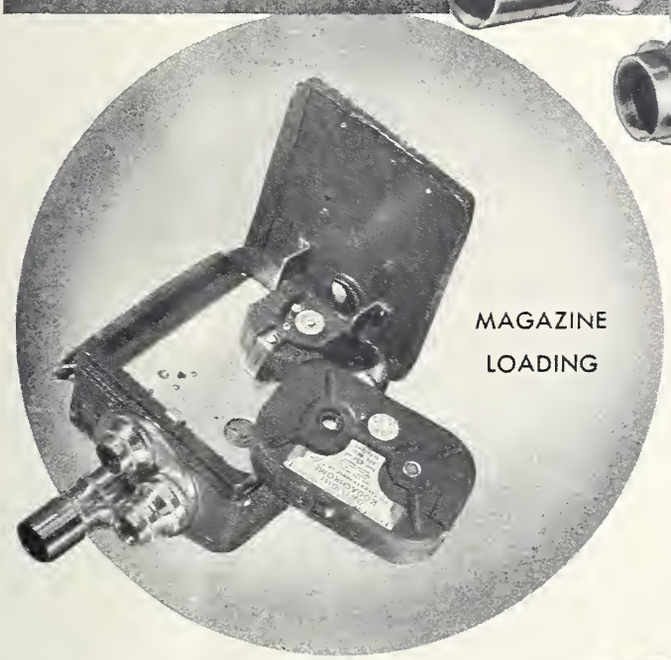
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● AN IDEAL OPENING SHOT, to orient an audience in the locale of a travel or documentary film, is one such as this made from an elevation above the city. The framing by trees and railing enhances the pictorial effect.



● A GENERAL VIEW of the city should be an essential scene in the opening sequence. Wait for a clear day free of haze for such a shot, and if there are contrasting clouds in the sky, so much the better.

Home Town Travelogue

Ever think how your town might look to a visitor from a foreign land? From a stranger's viewpoint, it presents new and challenging possibilities for your movie camera.

By ROSS MADDEN

A MAP AND a blindfold can start you making one of the most exciting travel movies you can ever hope to film. You can start on it right away. You'll have as long as you need to get the picture right, selecting your camera positions, your models, and your lighting for the most striking results. You can plan and choose your sequences from an amazing variety of good pictorial subjects. This is to be a travel film of a strange and wonderful place—your own home town!

First look around you at the familiar scenes and activity with the eye of a traveler. You can get the desired perspective with a little game that might seem foolish. But it works. In a variation of the good old Hallowe'en game, "pinning the donkey's tail," select a far away place, and pretend you come from there. Let's say you choose Peiping, China.

Now, spend an evening or two reading all you can find on the life and habits of the people of Peiping, and of China, generally. As soon as you have a fair picture of life in Peiping, you're ready to start outlining and planning your travel film. Once you honestly try to see your home as it would appear to a resident of Peiping on his first trip away from there, you'll begin to appreciate the overwhelming variety of picture sequences that wait your selection.

A home town travel film can be thoroughly entertaining and highly informative if well planned. It should have a good balance of serious subjects and novelty or recreation. The pace of the sequences should be balanced and opposed. You, as photographer, must determine in advance the impression you wish to leave, and carefully select your views and action to further that impression. Planning and organizing the possible sequences and checking them against each other is the best way of doing this.

The first important step is in establishing clearly the locale. What does the land look like, and the town? Where and how are they situated, geographically. What would be the impression of a sightseer who had just taken a quick bus ride around the vicinity?

Here comes the first selection for unity of impression. The best way to show this is by examples from my own solutions: Miles City, Montana, is a famous old cow town, retaining much of the flavor and character of pioneer day towns. Ranching is far and away the most important industry. I opened my picture with a close-up of a couple of cowboys meeting, talking and riding over the hills toward the town. Then, with long shots, I followed them into the town. In all semi-closeups and general views within the town, I tried to include some characteristic western touch, building the idea presented in the opening scenes.

Since my later sequences on ranching, on typical sports, and one hobby sequence were shot outdoors, I kept my general views establishing locale at a minimum. From the later sequences the



● THE RESIDENTIAL sections of your city should come in for plenty of attention when shooting your home town travelogue. Outsiders will want to know how your neighbors live, what your houses look like.



OCAL INDUSTRY will offer many unusual pictorial possibilities both in pro- es and in workers in unusual occupations, such as this woman who has worked any years as an oiler for a western railroad.



• YOUR HOME TOWN travelogue should take your audience inside local stores, show what they are like and the people who work and trade there. Store managers usually are glad to cooperate, even donate "juice" for your lights.

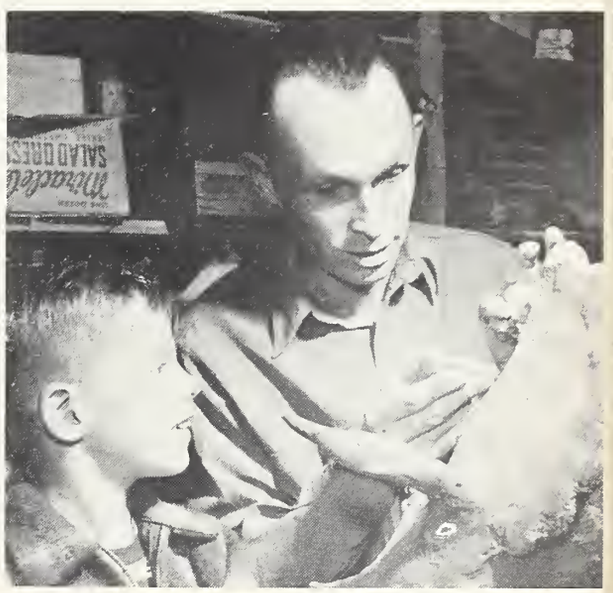
film would continue to tell in the long shots of the land itself, what it looked like, how it affected the life of the people.

On the other hand, making a reel on Butte, Montana, picturing a famous mining camp, called for a number of interior sequences built around the life in the mines, and the home life of the miners. The miners also spent much time in recreation inside — bowling, night clubs, family gatherings, and the like. But since Butte is in the Rocky Mountains, is pictorially located, and boasts of being a 'Mile High and a Mile Deep,' an extended series of long shots from nearby mountains was necessary to ge over the feeling of knowing "where we were," before going underground with the miners or into their homes.

The general story of the appearance of the town and its surroundings can be developed in historical sequences if old buildings, monuments, and the like, are appropriate and important. If the industry and recreation are almost all outdoor activity, they can contribute to this impression.

How do the people make a living in

Continued on Page 161



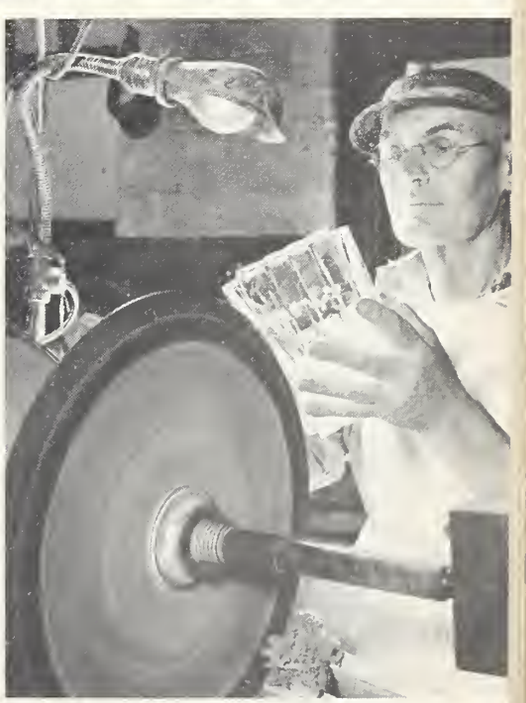
• HOBBIES, especially group hobbies, make interesting sequences. Here, amateur fossil hunters are re-creating a model of a pre-historic animal — an ideal subject for a movie sequence.



• LOOK FOR typical human interest activities to ecord with your camera, such as this familiar scene f two lads reading comic books at the corner drug tore. This also suggests bubble gum and Yo-Yos.



• GETTING DINNER ready in an average home furnishes interesting action for an intriguing sequence sure to captivate audiences unfamiliar with American customs and where well-stocked refrigerators are unknown.



• WITH SKILLFUL LIGHTING, many commonplace industry and workshop activities can be made to yield compelling movie sequences for your home town travelogue.

London Amateurs Film A Documentary

How a group of serious filmers banded together, shared expenses, to produce ambitious picture on traffic safety

By DENYS DAVIS

★ THIS IS the story behind the first film of a newly formed amateur producing group in London, England. It is the story of a small group of enthusiastic filmers, working together as a team, surmounting obstacles and production hazards, who finally saw their project through and are now embarking on a second film which they hope will be just as unusual in treatment as their first.

These amateur filmers decided that they were far from active in their clubs and decided to form their own unit for producing serious films. They agreed to put the new unit on a businesslike basis and decided that each member should bear an equal share of cost of the film production, that there were to be no "socials" and that membership in the unit would be limited to technicians. Actors were to come from willing and interested friends. Finally, anyone who had been of assistance in the production would be entitled to purchase a copy of the completed film at cost.

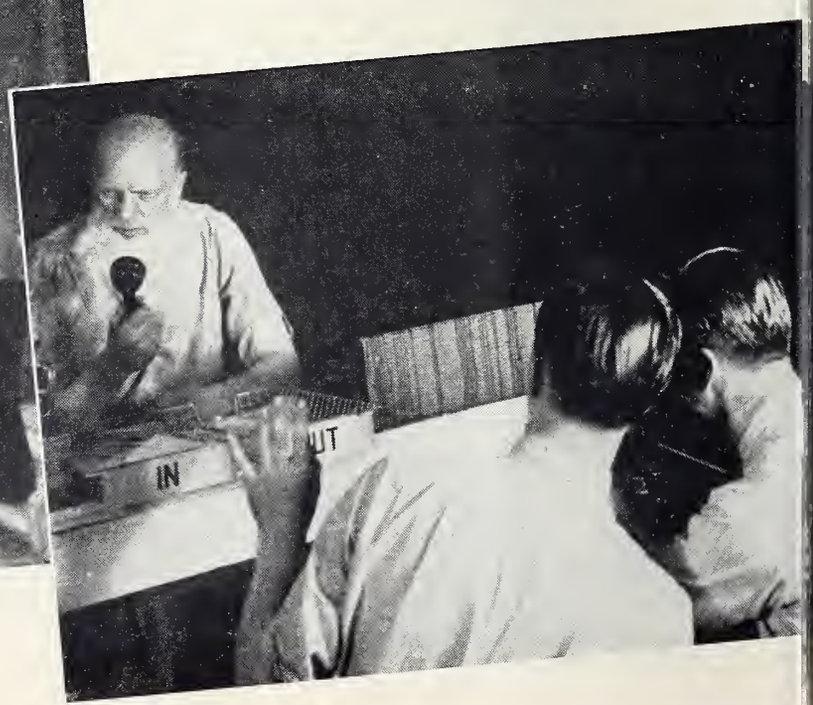
At the first meeting a design for production was evolved, and briefly it was this: The film was to be silent, a documentary, not to run more than 400 ft. and to carry subtitles only where absolutely necessary to the story. A story conference followed, and after a couple of hours of hectic discussion, and with



● CLIFF SAUNDERS, Fourfold cameraman, shoots a close-up for "Time To Consider," group's initial postwar amateur production aimed at reducing London's traffic casualties.



● FATAL ACCIDENT takes place in this scene. Collision between messenger and automobile was staged and filmed by Cliff Saunders using a typical downtown London street intersection for locale.



● BILL JACKSON, playing part of Father Time, is being rehearsed by Denys Davis while cameraman checks on exposure preparatory to making the shot for important sequence in picture.

ideas beginning to run in the same general direction, it was agreed to 'sleep on it' and try to knock out a script at the next meeting. The reason for this haste was an attractive competition on the horizon. Seven days later the group met again, and within an hour and a half the story had been OK'd and a rough script drafted.

The pace at which they moved was in keeping with their enthusiasm. "Road Safety" was their theme and originality their hall mark. The film was to be composed of sequences from the four seasons as seen by Father Time, through his 'vision machine.'

Reduced to a brief synopsis, *Time to Consider* is the story of a letter that went astray. Written by a London business man, in protest against careless road users, it is given to a messenger boy who, while delivering it to the editor of the "Times," is knocked down and killed.

The boy goes to the Next World and the letter goes with him. Next day, Father Time, opening his mail, takes the first lines of the letter as a personal criticism holding him responsible for road accidents. This needs an immediate reply which he dictates into a wonderful machine that actually types the letter as he speaks. He deals with each of the four seasons in turn, pausing as he does so to view scenes from this world in a 'vision machine.' He sees some typical accidents, each of which could have been averted had the road users exercised a little more care.

His letter completed, Father Time vacates his office to make room for the New Year, a little baby who ends the film with a road safety message for everyone, young or old.



● DENYS DAVIS, who directed the entire production, takes a turn at the camera to film a reaction shot of milkman who, hearing the traffic crash, becomes important witness to the accident.

Before shooting could commence, a break-down script was required; this was made available within a few days by Denys Davis who sat up most of one night typing it. Another important point was the check on facilities: How many cameras? Is there a projector for rushes? Who can do the 'stills' for publicity? And how about lights? Luckily most of the requirements were available or, at least, procurable! Also there were two cars which could be, and were, used for transport of kit and personnel, apart from actually being used in the film.

One of the last and least troublesome points to be attended to before shooting could begin was the question of cast. In the early discussions the Unit agreed that as far as possible no actor should be required to appear for more than two evenings or a week-end on shooting, retakes excluded. There were, of course, one or two minor exceptions. This allowed a larger cast to be used quite skilfully and it also prevented lack of interest on the part of a player from ruining the film. The latter enentuality is quite a possibility when the part is studded with technicalities and lengthy scenes which involve a lot of 'waiting for something to happen.'

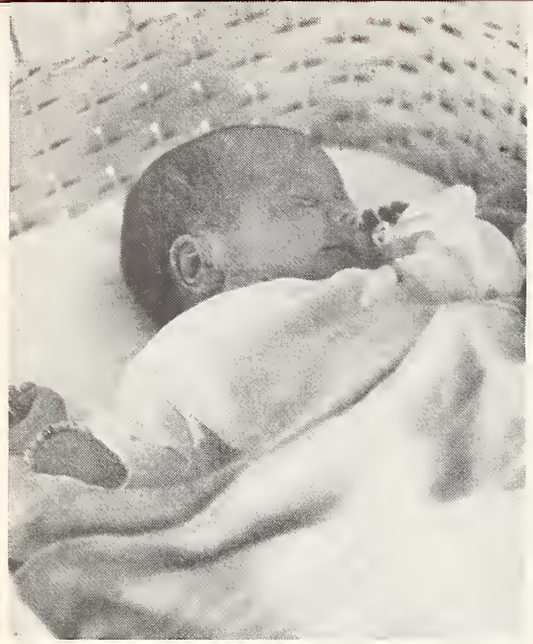
Owing to the nature of the film, the Unit group decided on an advance schedule for filming and marked off approximate dates for each sequence. This meant budgeting for a ten months' production. This time limit necessitated some cheating on their part and in order to cover autumn and winter they had to move pretty quickly. During this period odd 'recess' had been made by individual members for locations and good sites seemed to just drop into their laps.

First sequence to be shot was 'Winter.' The location for this was on a main road and rehearsals took place with buses and other traffic going by. A bus was considered essential so some time was spent in checking the interval between them. This paid off a good dividend for as soon as they had the sequence timed out, the shot was made first time with almost clockwork precision, and well it needed to be, for it was the coldest day of the winter to date and the ground was covered with frozen snow. The latter consideration also demanded 'off the cuff' shooting, for the shot required the first victim to fall face-down on the ground. In 'effect' she was knocked down; and there are, after all, some

● *Continued on Page 166*

● FEW BRITISH clubs can build lavish sets, as materials continue scarce and are rationed. This is one of the few sets constructed for "Time To Consider," and the materials were re-used in building other sets for the picture, will probably turn up again in construction of sets for Fourfold's next production.





● THREE WEEKS: a single 8 second closeup introduces Alice on the screen at age of three weeks. Other shots will be made a week apart.



● FOUR MONTHS: Already Alice begins to take notice of things about her in this sixteenth shot of her moviebiography.



● EIGHT MONTHS: Oblivious of the came Alice smiles at mother as daddy shoots anot 8-second scene for the record.

The Growth Of Alice

Stop-motion movies of plant growth suggests novel movie of a baby in which child's development over period of two years appears in concentrated form on the screen.

By RALPH C. DAVIS

THE IDEA for *The Growth of Alice* arrived several months before Alice: Why not illustrate her development during a certain period of time by a series of scenes of the same length, taken at uniform intervals?

After a bit of figuring, the project shaped up as a two-year affair—a formidable yet irresistible chore. I mention it now, more than a year after completion, meanwhile achieving relaxation, because, granted tenacity, this is something you may want to do the next time an infant is presented to your immediate family. It's a taxing procedure, for it requires the securing with regularity of an eight-second scene each week-end or other practicable time for over a hundred weeks.

But look on the bright side: the result is both startling and worth-while. Here, in highly concentrated film form, is captured the sense of development given by the episode or sequence shots you'll of course also be making, for other reels. There is a strong feeling of the effect carried to an ultimate by stop-motion movies of plant growth.

Materially, the end-product of this activity is a standard reel (eight seconds times 104, plus introductory and — I recommend—short month-identification titles) equal approximately to sixteen minutes. More intimately, it is the essence of two years of human development, illustrating the period when growth is most striking.

Alice was displayed about an hour after birth. With foresight, the opening scene could have been taken at a convenient window. But who thinks of everything at such a time? Then she was incubated for three weeks, and the beginning was that much delayed. From then on, regularity was maintained by perserverence and borrowing a camera when the one used had to be sent to the factory for adjustment.

An all-color production was desired, but in those days monochrome was also gratefully purchased (as, indeed, it often still is.) This proved not all disadvantage, for the scene opens in winter, precluding outside filming, and photoflood light is not recommended for infant eyes. During the most part of sunny days, regular monochrome can be exposed satisfactorily with light coming through windows; and, with fast film, in a room of light tone, with plenty of openings and shades completely up, proper exposure is obtainable almost anywhere at from f2.7 to f5.6.

If you want a color production (and, artistically considered, the type of film first chosen should be used throughout), early indoor shots naturally are possible, though restricted, in direct sunlight coming through windows. Later on, say after six months, a minimum of artificial light may safely be employed, provided care is taken to prevent the infant from looking directly at the lights.

An easy and practical solution of the obvious continuity problem was never found. The situation was perhaps somewhat bettered by having Alice held by different relatives and friends on succeeding week-ends—incidentally, a desirable historical touch. But, Alice herself necessarily appeared from one scene to the next in altered postures and, generally, different costumes. This, under ordinary circumstances, is of course a major violation of best practice.

On the other hand, any elaborate circumvention, such as filming an episode

of several scenes to represent a week of growth, would slow the production and make growth change less readily apparent.

One way to avoid this would be to adopt the convention of a quick blur-pan away from the subject, at conclusion. However, monotony might result from so much use of this device. It would also prevent proper editing of one end of the strip. Lap-dissolves or similar trickery in duplication would be in most cases probably too expensive a method. The running of one scene into another is possible with the more complex cameras, but proper editing would again be restricted, and the camera would be almost completely tied up.

If you court complication, a scenario might be devised to provide the three (sometimes four) connections necessary between titles. The subject could be carried—later, she would walk from one scene and into the next. You could pan from her face to an object in her hand, next week to begin with the same object from another angle, then a return to the face. There's always a way, and the least strenuous is to ask the audience to accept a new "convention" of impossible sequence just for this once, as first suggested.

Generally, I took ten-second scenes, then considered them carefully, in editing, with an eye for interesting action, and removed two seconds at one end or the other, or a little from both. This can be dangerous, in that it will make your reel too long if you haven't the heart to edit down. In all but a few cases, though, you will find that at one of the ends there is a stretch of sameness that can be shortened to advantage.

Getting the footage with regularity is perhaps the major problem. As a practical matter, it might be best to aim for Saturdays, so that when plans go wrong, or weather forbids, there remains Sundays and other chances. More than a hundred shots made on the same day of each week is an ideal not easily attained.



● ONE YEAR: Alice celebrates her first birthday by taking her first steps, while daddy records the action with his camera.



● EIGHTEEN MONTHS: Here is the 72nd scene in the chronological record of Alice's growth from infancy—quite a girl, now!

Careful planning will help you to have your film out of the camera much of the time. This is particularly true with 8mm. In 16mm., if your filming is moderate, fifty-foot rolls might be used. A growth-shot, and an episode of nearly two minutes, make a good day's shooting, after which the camera may be unloaded. When this is not feasible, ease the tension on the camera motor spring somewhat by leaving it unwound until the next week-end.

Extra care should be taken with exposure, particularly if color is used, because of the numerous juxtaposed scenes shot under dissimilar conditions. Considering their finality, doubtful ones ought to be insured—by various exposures, or by alternate tries under more trusted lighting conditions. I have a scrap reel of rejects, almost as entertaining (to me, at least), as the official version, though of course considerably more uneven. You might avoid light-struck scenes by deliberately taking first and last portions of the roll for such a reel, in case of interesting but disfigured results.

As the child grows, the opportunity for variety expands. She has been shown sleeping, feeding, being bathed, perhaps pushing herself up, and playing with rattles and other elementary toys. Now she is able to sit up, crawl about, sunbathe, and lift her eyebrows in surprise at the ticking of a watch. Soon she'll be standing, with support, and later, at somewhere around a year, walking. All these, and many other characteristic endeavors, can be caught, providing a concentrated record of her activities, as well as of her growth.

The second year of change is, physically, not as great. The average child—six or seven pounds at birth—just about triples its weight the first year. It increases in the neighborhood of one-third to one-half, the second. Still, the alteration is quite striking, and its ever-increasing activities more than sustain interest.

It is unfortunate that most of us cannot yet record in sound what the baby says. But let us be well content with showing his or her use of more complex toys, visits to the zoo, the hunt for Easter eggs, "reading," climbing stairs (with sympathetic help), looking into mirrors, raking autumn leaves, going to her first party and eventually having a two-year birthday celebration of her own to provide the concluding scene.

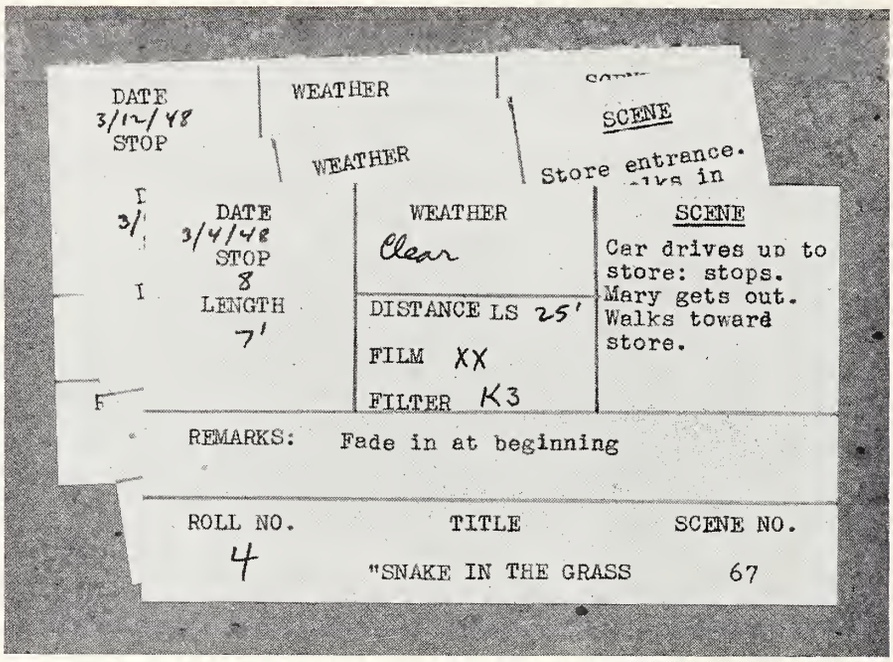
The relaxation previously mentioned has, however, not been complete. There exists a continuation, a similar work-in-progress of the same eventual length, but with a much less rigorous shooting schedule: one scene a month until 1954; thereafter, one a year until the twenty-first birthday in 1965. ★★★



● TWO YEARS: Here is the concluding shot in the 104 scene chronological record of Alice's progressive growth from infancy.



● THREE YEARS: Author's record of Alice did not stop on her two-year birthday, of course. Now she's family's favorite movie star.



● ONE PRACTICAL and convenient form for a shooting script is to put it on 3 by 5 index cards, one scene to a card. Should changes become necessary, only the individual scene cards need be revised instead of a whole page of script.

Physical Form For Home Movie Scripts

When writing your home movie scenario, keep the script simple in arrangement to make production easier.

By
LARS MOEN

HAVING found the germ of an idea for the film we want to make, our next job is to expand this germ into a finished script. This must proceed along two lines, which are so widely different that it will pay us to discuss them quite separately. One is the development of the story, the other concerns the pure mechanics of production. In other words, our film will have both *content* and *form*, and our job of writing the script deals with both. We must have a story to tell, and we must decide the camera mechanics of how we are going to tell that story.

We shall have more to say here about the development of the story content, but since form is a somewhat simpler matter it seems desirable to consider it first. Since you will be referring to the script constantly at all stages of production, it is highly desirable that it be in a form as convenient and compact as possible. A script is like the blueprints used in building a house—if the drawings are badly made, difficult to figure out, and arranged so that it is difficult to find information on them, they will slow up construction of the house.

What we want, first of all, is a film script that will be easy to refer to, and in which it will be easy to find what we want right now! Your amateur actors will not favor sitting around for half an hour while you try to figure out what comes next and where it is to be shot.

Our major demand, therefore, is that the script be written in such form that it is clear and quickly comprehensible. It should be as brief as we can make it and still include all the information really necessary. Brevity is important for another reason—if you find the sheer labor involved in writing a script too great, it is not unlikely that you will decide that it just isn't worth the bother; that would be only human. For that reason, if no other, we are going to try here to trim the mechanical side of the job down to the bare minimum. If the forms suggested here seem too skeletonized, you can easily make them more elaborate. If we suggested an elaborate form, we might easily discourage you altogether; and what we are most anxious to do here is to persuade you to give shooting-from-script a fair trial. Once you have done that, you won't mind the time and trouble involved, because you will have discovered that it comes

NO.	SHOT	EFFECTS	SCENE
67	LS	Fade in	Car drives up to drugstore and stops. Mary gets out. Walks toward store.
68	MS		Store entrance. Mary walks in hastily.
69	MCU		Phone booth inside store. Mary enters booth. Light comes on. She drops nickel in phone and begins to dial number.
70	MS		Outside at car. Policeman looks at car, then at fire hydrant. Starts to write out ticket.
			Title 17 MEANWHILE, IN THE LITTLE TOWN OF FITCHVILLE
71	LS		Dan's office. He is pacing back and forth, nervously. Phone rings, and he picks it up hastily.

● IF YOU PREFER your shooting script in the larger, typewritten page form, here is a simple style to follow. The important information may be seen at a glance without having to wade through endless sentences of description.

back to you many times over in effort saved during shooting and editing.

For these reasons, we are going to suggest that you depart somewhat from the procedure used in professional film studios. The professional procedure is first to write what is called a "treatment." This is a detailed outline of the story, told without regard for camera mechanics or production problems—written, in other words, like a novel. When this treatment has been approved higher up, the same writer, or perhaps another one, starts all over from scratch and writes a completely new "shooting script" in which the story is told in individual scenes, with consideration of camera angles and distances, exact dialogue, and practically all of the technical details needed by all of the various departments in the studio during making of the film. If we were to follow this same procedure, our script would go through three quite distinct phases:

1. Brief Synopsis.
2. Treatment.
3. Shooting Script.

To do it in this way involves a good bit of writing—more, it seems to us, than most home movie makers will want to do. So, to keep matters as simple as it is practical to make them, we are going to propose that you go directly from the Brief Synopsis to the Shooting Script, thereby cutting out about half of the literary labor involved. One of the main functions of the Treatment is to get the approval of the "higher ups" on the story line, and that problem doesn't usually enter in when making an amateur film.

Should you prefer to do it in three stages, simply write your treatment from the brief synopsis, expanding and detailing it in the style of a short story or novel and forgetting for the moment the camera mechanics that will be involved.

Assuming, however, that most readers will prefer the simpler two-step method, we will only take up in detail the Brief Synopsis and the Shooting Script. The Brief Synopsis is just what the name implies—a condensed outline of the story material. Try to include in it all of the major things—the main story line—and to exclude all trivial details. This brevity has a sound purpose; by stripping the story down to a bare skeleton, as it were, the story line stands out clearly and nakedly, for good or bad as the case may be. If we embellish it with a lot of pretty words, it is an easy matter to "kid ourselves" into thinking the story is much better than it really is. So keep the language simple—few adjectives, no minor details—and the story will have to stand on its own two feet. Among the shoe-string producers along

• *Continued on Page 168*



• CINEMATOGRAPHER Ted McCord has excelled himself in the fine photography of "Treasure of The Sierra Madre." The film offers the serious movie amateur many fine examples of cinematic art as well as new angles on building continuity.

MOVIE ANALYSIS

By EDWARD WALDEN

"TREASURE OF THE SIERRA MADRE"

Produced by Henry Blanke. Cinematography by Ted McCord, A.S.C. Screenplay and direction by John Huston. Starring Humphrey Bogart, Tim Holt and Walter Huston. A Warner Brothers Picture.

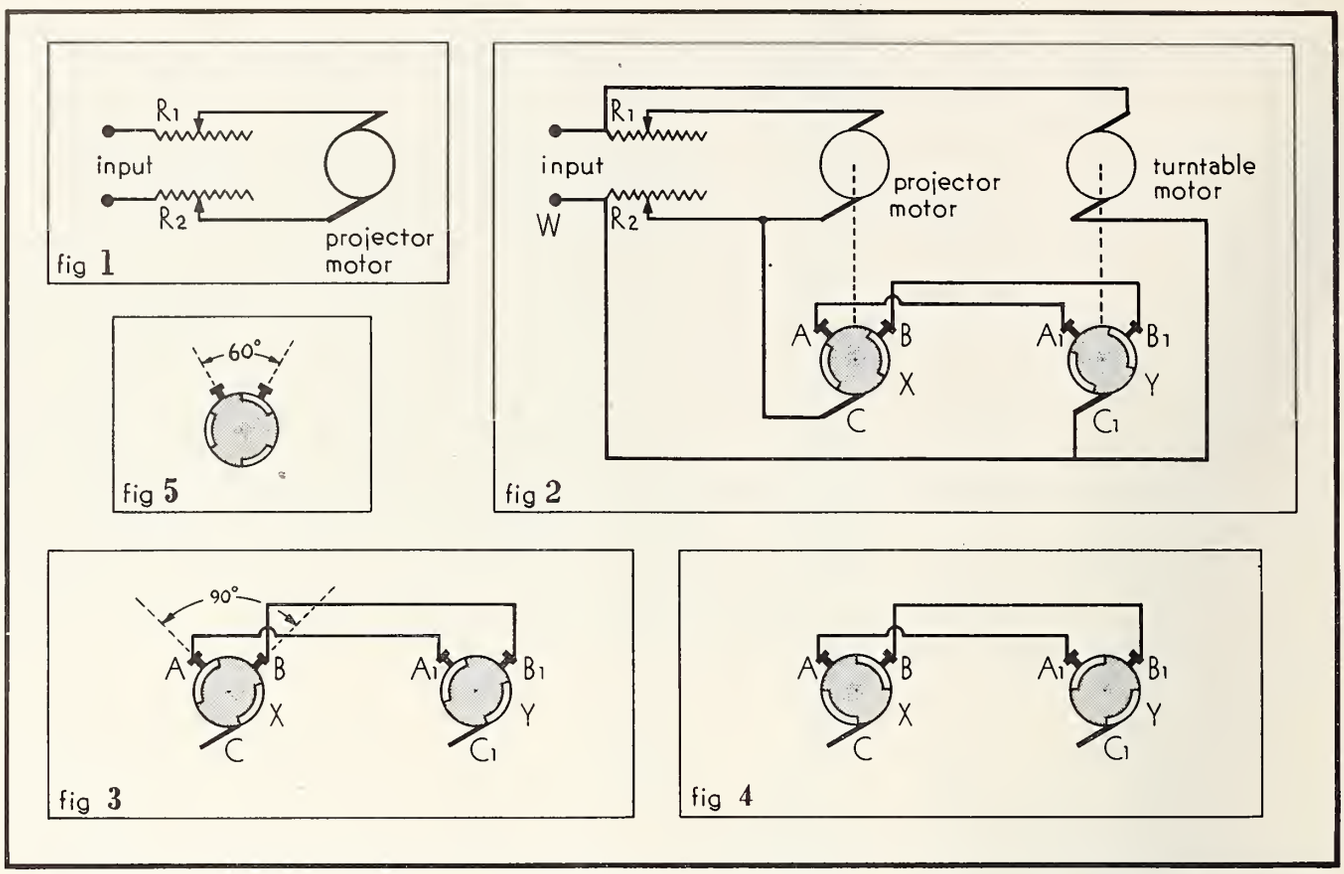
★ LAST MONTH we mentioned some of the problems that are often encountered in adapting a stage play to the screen. With *Treasure of the Sierra Madre,* John Huston adapted a novel for the screen and he approached it with the same fidelity of purpose that distinguished Dudley Nichols' *Mourning Becomes Electra.* For the new movie amateur, John Huston's film offers a fine example of story-telling in tightly knit terms, highlighted with some very interesting camera work and attention to detail that he has made the film so successful.

John Huston explained to me on the Warner Brothers' lot that his method of film-making was to always keep in mind that every shot is of equal importance. Every scene, he stated, should be filmed with the same intense desire to make it as fine as possible. All details must be scrupulously considered and accounted for. When you see this film, you will realize how completely he accomplished these aims. The studious movie amateur will note especially the ample attention that Huston paid to details—whether of setting, of character, or of action—details that at the time of filming might have appeared relatively unimportant, yet, when considered as a part of the complete film, made *Treasure of the Sierra Madre* the engrossing and realistic drama that it is.

The "treasure" of the story is gold. Humphrey Bogart and Tim Holt, both down and out in Tampico, Mexico, meet an old prospector, played by Walter Huston. The three of them set off for the Sierra Madre. But, as Walter Huston earlier suggests, the real trouble begins after they have found gold; for the possession of such wealth changes men's characters. In the end, Bogart is killed by bandits after stealing the treasure from his fellow prospectors, and the wind sweeps the gold dust back to the mountains from which it was taken.

It is an unusual adventure story, without love interest. Yet

• *Continued on Page 164*



● DIAGRAMS show principle of employing commutators to keep projector and turntables in step for synchronized sound. Complete wiring diagram is shown in Fig. 2. The speed adjustment is automatic. Only the projector motor is subject to control, as turntable motors turn at constant speed.

Syncing Projector And Turntables Electrically

The familiar commutator principle can easily be adapted to keep your projector and turntables in step

SYNCHRONIZATION need not be a stumbling block for the cine amateur coupling a sound source with his projector. Most efforts to date have been with dual turntables. These offer the amateur the most feasible and least expensive means of projecting his movies with sound accompaniment at this time.

Synchronization between dual turntables and projector can be achieved in several ways, some of which are too expensive to be practical for the average amateur. Those who have undertaken to provide music and sound with projection of their films through use of phonograph records, invariably begin with stroboscopes as means of checking the turntable and projector speeds; however, the machine still must be adjusted manually while operating to compensate for power line fluctuations.

The ideal synchronization method, of course, is one that does not require the constant vigil of the operator, but automatically keeps motors of both projector and turntable turning at relatively constant and uniform speed. Such a system is within the means and ability of the serious amateur to achieve.

There are many methods of synchronizing the speed of electric motors. The best known is that used by most professional studios for their cameras and sound recorders—the synchronous motor drive for each unit. If a synchronous motor be connected to alternating current, it will revolve a definite number of times for each cycle of current. Thus if two such motors (that of the turntable and the projector, for instance), be connected to the same power source, they will automatically keep in step. However, synchronous motors are too expensive for practical use on amateur movie and sound equipment.

One method which is often used with 8mm. and 16mm. projectors is to couple them mechanically, through suitable gearing, or by flexible cable, to the turntable. Sometimes an ordinary turntable is used having its own electric motor; in this case, purpose of the mechanical coupling is to insure that both turntable and projector run in step throughout showing of a film. Still another method is to actually drive the turntable by the projector motor through the coupling mechanism.

However, there is one great disadvantage to both these methods. Any variation in speed of the projector communicates itself to the turntable with the resultant audible evidence from the loudspeaker. The ear is peculiarly sensitive to even the slightest changes in

● *Continued on Page 178*

Hand Hewn Thesis

Building a log house and filming its construction is part of the work done by John Hanson to get a master's degree.

By BILL HOLDER
Courtesy, The Nashville Tennessean Magazine



• MRS. HANSON'S interest in her husband's thesis on film is as avid as his. Construction of their log house goes on, of course, while he's at work and she carries on with the camera to insure a complete step-by-step record of its building.

WILLIAM SHAKESPEARE, the Englishman, saw sermons in stones, but it remained for John J. Hanson, chief of manual arts therapy at the Veterans hospital in Nashville, Tenessee, to see a thesis in a log house. This is perhaps not the strangest thesis topic of record, but it happens to be the first one ever put together at George Peabody College for Teachers in the form of a motion picture. In fact, it may be the first of its kind anywhere.

Hanson, an industrial arts instructor whose former home was in San Jose, Calif., moved to Nashville about a year ago, as soon as he got out of the army, to go to work for the Veterans Administration. He had planned to start work on a master's degree in industrial arts, and—the plot thickens!—he heard that Peabody boasted a good industrial arts department. So he registered there as a part-time graduate student.

Well, it also turns out that Mr. and Mrs. Hanson are admirers of old log houses and were swept off their feet by the structures of this type around Nashville. But they also noticed that many of the old log houses in these parts were falling to the ground, never to rise again. If something isn't done pretty soon the technique of log house construction will be forgotten forever, Hanson reasoned, and there was a subject for his thesis.

The decision to utilize a motion picture camera to explore his chosen topic was based on the peculiar nature of the subject and the premium on depicting movement and progress. If a picture is worth a thousand words, then a moving picture must be worth many more, it appeared.

Hanson's thesis-film will be divided in three parts: (1) exterior and interior views of old log houses in Middle Tennessee, (2) the construction of a log house, using old logs and employing the old techniques of raising them, and (3) exterior and interior views of some outstanding log houses in and around Nashville. Somewhere in the silent film, which will probably run to more than a thousand feet, will be a brief account of the origin of log houses in Europe and this country, and Hanson also expects to submit a written historical summary of log house construction through the ages along with the film.

• *Continued on Page 171*

• A COMPLETE STRANGER to cameras when the roject started, Mrs. Hanson quickly gained proiciency under her husband's tutelage and has beome skilled in such tricks of cinematographic art s pictorial continuity and camera angles.



• ALL OF THE LOGS going into Hanson's home are at least a century old, and Hanson traveled over 6000 miles throughout Tennessee and Kentucky in search of them—facts which will be presented pictorially in his thousand foot 16mm. color film.

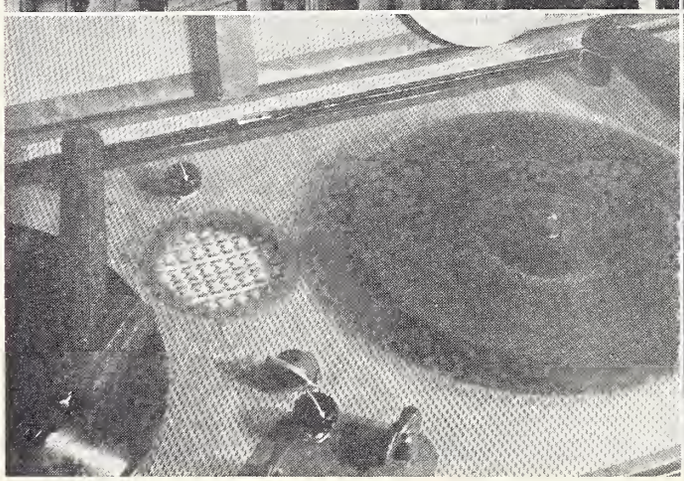


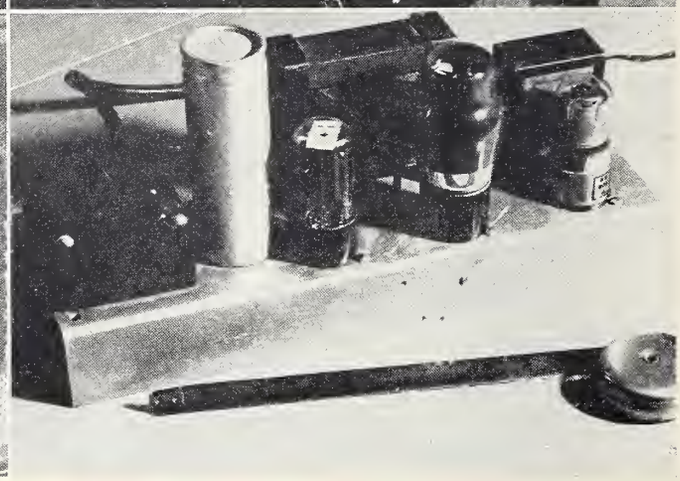
• SATURDAYS AND SUNDAYS afford Hanson the chance to take over the camera and advance progress of his thesis film. The job of editing and cutting will not begin until after construction of the house is completed. Picture will be silent with titles.











● ARTHUR MELLOR'S homemade dual turntable outfit is described pictorially in the above photos. Mr. Mellor, shown in first photo, is setting up the outfit in his home, preparatory to showing a program of films. Next photo shows use of stroboscope and neon glow lamp for checking and adjusting turntable speed. Lower photos show closeup view of turntables and controls, and the 3-tube homemade amplifier.

Sound In A Suitcase

This cine fan built his own dual turntables, and the amplifier, too. Any amateur who wants sound with his movies can do the same.

By ARTHUR M. SHARP

A RECENT summary of reader interest in sound for home movies brought out the fact that what most are interested in at this time are simple plans for building their own dual turntables. In surveying a number of home made outfits built by amateurs, Home Movies' editors came upon an interesting layout constructed by Arthur Mellor, Pawtucket, R. I., movie amateur. Mellor's dual turntable outfit has been selected for description here because, not only does it comprise a pair of phonograph turntables housed within a suitcase-type of cabinet, but it also includes an amplifier, which Mellor built himself, and a small monitor speaker.

Few movie amateurs are aware that it is possible to build their own amplifier for a movie sound outfit, using parts and plans usually sold as knockdown kits by several radio supply companies. Mellor himself discovered this only after pouring over a number of radio parts catalogs, and the project intrigued him. The whole thing began, of course, with discovery of an abandoned suitcase in his garage. Quick measurements revealed it would accomodate two turntables and allow room for a small, compact amplifier plus a speaker.

Almost any suitcase, if it is sturdily made and around 16" by 30" by 4" in size, will make a convenient cabinet-carrying-case for dual turntables. We have not included dimensions of Mellor's outfit here, because each builder will invariably use a case of different size as turntables and other parts of different size and make.

Mellor's first step was to mount a plywood deck within the case on which to mount the turn tables and other parts. Battens were nailed around inside of the case, about 1 inch below the edge, and the plywood panel recessed within the case, resting on the battens, to which it was secured by means of screws.

After carefully laying out the parts on the deck and arranging them for utmost convenience, marks were penciled in for the holes to be bored and the panel then drilled. Thus, means of attaching the turntable motors, tone arms, switches, volume controls, monitor speaker, etc., were taken care of all at the same time.

The whole layout provided for a separate compartment to be built at one end, beneath the deck, for the amplifier. The cover for this compartment was raised slightly above the top surface of deck to provide ample clearance for the tubes. Also, the additional air

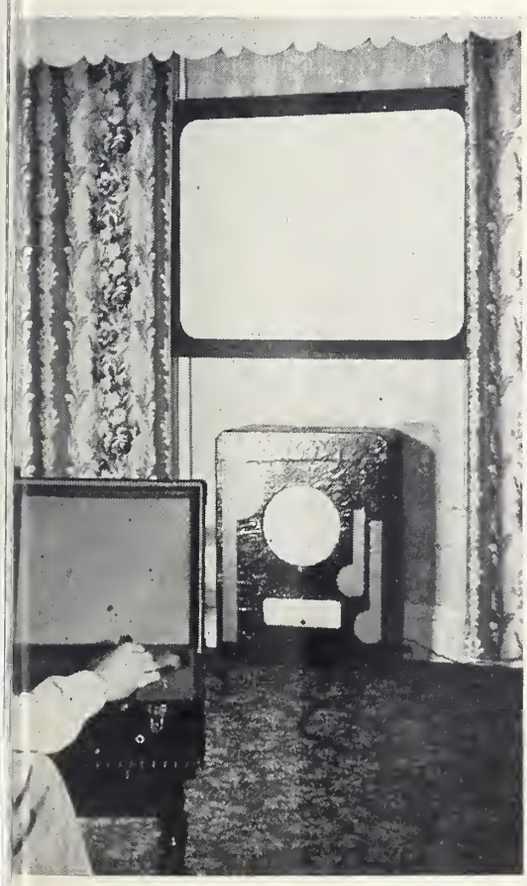
space insured necessary ventilation to dissipate heat from the amplifier. As a further aid to ventilation of the amplifier, an opening was cut out of the compartment cover, also out of one side of the suitcase. Over the two openings panels of copper screen were placed, mounted on the under side.

The amplifier, diagram of which is shown on page 174, is a three-tube, four-watt version with fader and tone control. A 6C5 is resistance-coupled to a 6F6 pentode by means of a 50,000 ohm, 1-watt resistor, a .1 mfd coupling condenser, and a 500,000 ohm, 1-watt grid resistor. There is plenty of amplification, when crystal pick-ups are used, to operate the 6F6 at its maximum output of four-watts.

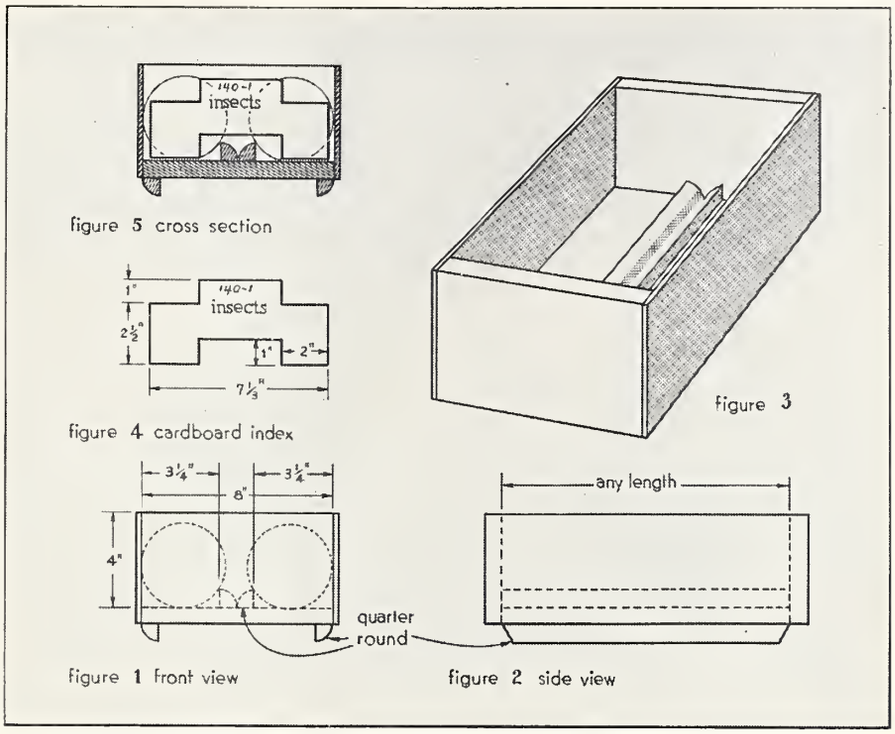
The power transformer has three secondary windings -300 and +300 volts at 60 milliamps, 5 volts at 2 amps, and 6.3 volts for the heaters at 2.5 amps. The filter circuit contains a 30 henry choke, rated to pass 75 milliamps, and two 12 mfd. electrolytic condensers. To prevent feed-back and stabilize the amplifier a 10,000 ohm, 1 watt resistor is connected in the plate circuit of the 6C5 and bypassed by an 8 mfd. electrolytic condenser.

Two fader controls, a pair of 100,000 ohm variable resistors connected in series between the control grid of the input triod and ground, regulate the output

• *Continued on Page 174*



• THIS IS HOW Mellor sets up turntables and speaker with relation to his movie screen. The speaker baffle is of ample size to assure full, round tones and sufficient sound volume to be heard comfortably in a large size room.



• BOB FULLER offers above diagrams for construction of odd film filing cases. Each tray holds fifty-eight hundred-foot 16mm. reels on which filmstrips, spliced together, are wound. Index cards give key to quick location of wanted material at any time.

Save 'Em Systematically

Here's an orderly method for storing those odds and ends of film left over from editing.

By BOB FULLER

★ FOR THE eleven years that I have been shooting 16mm. motion pictures, I have had two glaring problems. The first has been how to store "waste" film. The second, how to find it later.

The other day, when the carpenters were putting the finishing touches on my new work room, I spied some waste plywood and ten inch sheeting. I guess it was the word *waste* which set my mind whirling, but as in a trance, both of my problems seemed to melt away, for in answering the first problem, the second seemed to be answering itself.

The next day I built three boxes as illustrated in the accompanying drawing. The boxes had no tops, but with the strips of quarter-round molding added to the bottom of each, they fitted on top of each other. I made one lid as a cover for the top box. The boxes that I made were two feet long so that they would just fit on a certain two-foot shelf. I found that each box held fifty-eight 100′ 16mm. reels.

I then took three cardboard sheets, 22″x28″ and cut them into index cards, as illustrated in figure 4 of the accompanying drawing.

After gathering all of my waste film from closets and boxes all over the house, I divided it into seven major groups. I then took each group and divided it into individual classifications. This accomplished I decided to allow 100 reels for each group and ten reels for each classification.

I placed ten empty reels in the front of each box.

"There," I said to myself, "is where my unfiled waste film will go from now on."

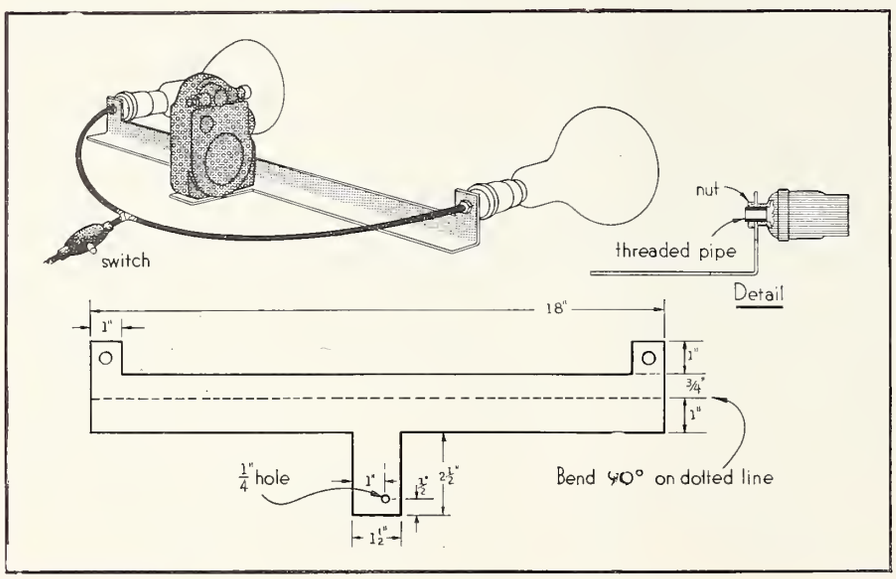
Behind the ten empty reels in the first box I placed the first of my ninety index cards and printed on it "0-9."

My first classification was *Experiments*. I had three of these reels. I placed the first two in the box next to each other and placed the next index card marked "10-11" in back of them. Then I placed the third *Experiments*

• *Continued on Page 172*

Home Movies' EXPERIMENTAL CINE WORKSHOP

. . . ideas submitted by readers



● A two-light mobile unit made from a piece of sheet metal. . .

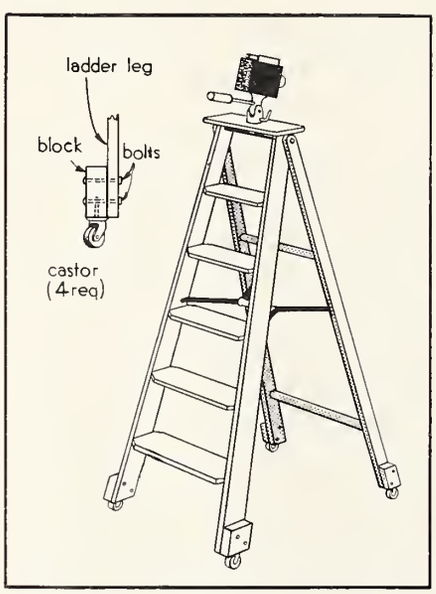
Mobile Light Unit

The increasing use of multiple-light attachments for movie cameras, suggests a simple light-weight bracket any amateur can make in an hour's time in his workshop. Illustrated above, it consists of a length of heavy gauge galvanized iron, about 18" long and 2¾" wide with an extension 1½x2½". The metal strip, after marking and cutting, is folded in the form of an angle iron. The extension forms a base for the camera and has a quarter-inch hole to receive the camera screw.

Two small ears at each end are drilled to take short pipe nipples which hold two standard light sockets to the bracket. The sockets are wired as shown, with a snap switch cut into the power cable to permit instant control of lights by the camera operator.

There is no handle to the bracket, the unit being carried by the camera which is hand-held in the usual manner.

Almost any tin shop will make the bracket for about 50c. A short time spent with a file rounding off the corners will prove worthwhile. Other parts required are: 2 standard keyless light sockets; 2 pieces of quarter-inch pipe fully threaded and about ½" in length; two nuts for same; one on-the-line snap switch; one male plug; and necessary wire-covered duplex cord.—*Edwin L. Milton, East Point, Ga.*



● Ladder on wheels for high travel shots.

Cine Camera Crane

Movie amateurs can achieve some of the effects of professionals who employ camera cranes, by utilizing a step ladder, with wheels added, for making shots from elevated positions and with the camera in motion.

Four casters give mobility to the ladder. These are mounted on wooden blocks which in turn are nailed to the ladder legs, as illustrated below. A quarter-inch hole is bored through center of ladder platform and a ¼" #20 machine screw inserted from the bottom to secure camera in place.

This innovation can provide some unique shots when used in the home to shoot scenes of a dinner party, the family gathered around the Christmas tree, or in following baby taking its first steps, etc.—*M. V. Marino, Jersey City, N.J.*

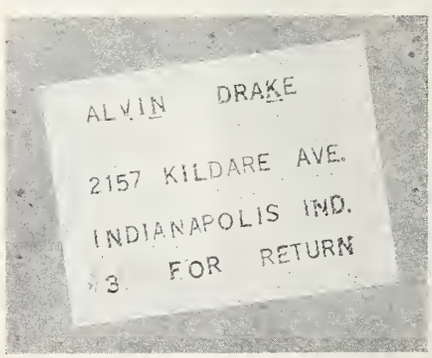
Masking Tape

A roll of masking tape, carried regularly in your camera case, will prove handy in many instances. For example, when shooting action with a turret camera, the focusing and diaphragm rings of each lens can be taped in position to prevent their turning when swinging the turret from one lens to another; thus they are instantly ready for use again without having to recheck and set.

Filters and lens shades may be held firmly in place with bits of masking tape. A length of tape secured to side of camera affords means of penciling short notes or recording pertinent exposure or footage data.—*Mary Harris, Indianapolis, Ind.*

Identification

Aware of the possibility of films going astray when shipped by mail or express, I have adopted the practice of splicing a short identifying title



● This title identifies film's owner.

ahead of the leader strip on every one of my films: Picture below, opposite page, is a sample title which is composed on a decorative background with rubber stamp type.

Should a film go astray, its owner's name and address will readily be found upon examination of the identifying title.—*Alvin Drake, Indianapolis, Ind.*

Homemade Filters

I recently made some experimental filters and achieved some startling results, using ordinary colored cellophane sandwiched between squares of 2 by 2 slide film binders. Experiments were made with red, green and orange cellophane.

The squares of cellophane, cut to same overall size as the 2 by 2 glass, were dipped into a quantity of cement furnished by makers of anti-fog cellophane squares for automobile windshields. In this material, the cellophane becomes soft and pliable and is easily cemented to the glass squares by pressing out the air bubbles with a round pencil or other article serving as a squeegee. After drying the glass, sandwich is then mounted in a typical 2 by 2 slide mount.

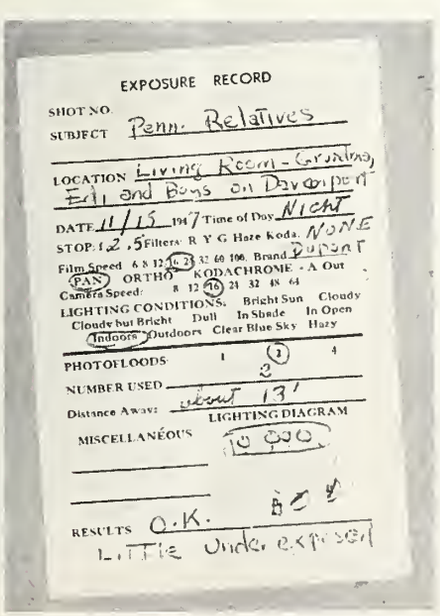
Another use for these filters is to obtain color in titles for Kodachrome when the titles are composed in black and white.—*Emil J. Blaha, Omaha, Nebraska.*

Exposure Record

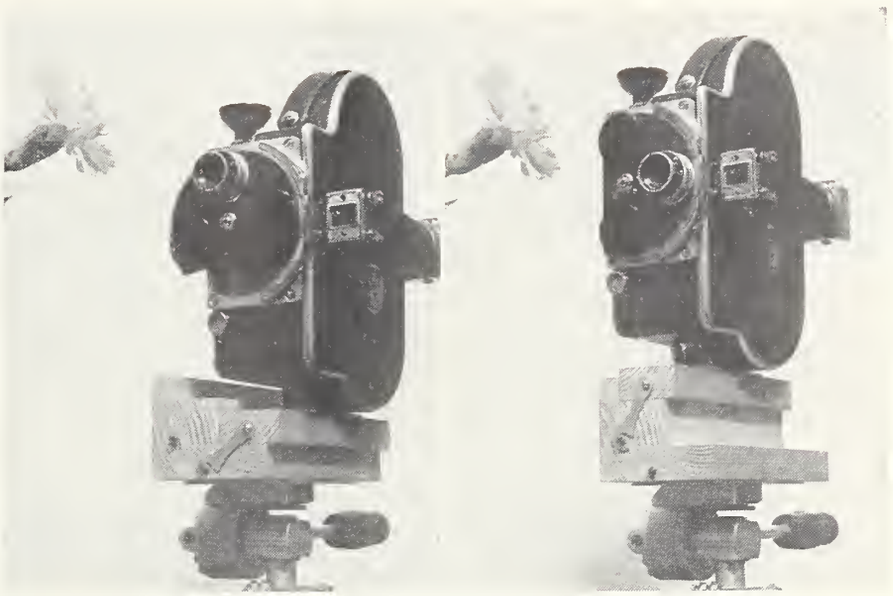
As an aid to improving photography, keeping an exposure record of principle shots is good practice. It permits making comparisons that lead to better results.

Having access to a small printing press, I recently set and printed a number of exposure record sheets which I then bound together in booklets. The information is simplified in arrangement so that, in most instances, it can be indicated simply by circling words or figures with a pencil.

One of the sheets with average marks and notes is reproduced below. Lacking a printing press, other amateurs could achieve similar results by typing instead of printing the sheets, or by having a quantity mimeographed.—*Ronald Leitch, Cleveland, Ohio.*



● Record of every shot kept on cards like this.



● This gadget enable filmer to line up closeup shots with reflex focuser. . .

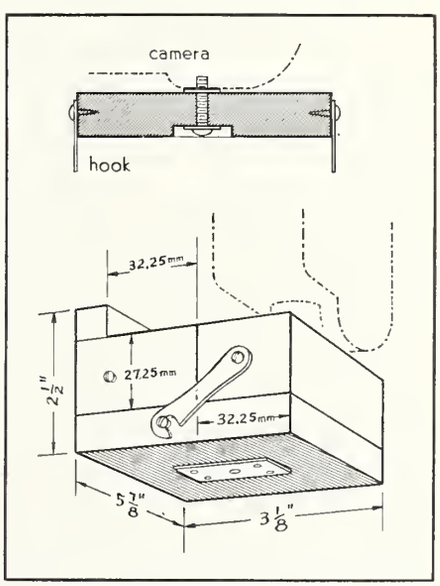
Readers are paid $1 to $5 for ideas for gadgets, movie tricks and short cuts in movie making used in this department. Describe your gadget or idea briefly and submit it, with rough sketch or photo, to "The Workshop Editor," Home Movies, 553 So. Western Ave., Los Angeles.

Bolex Parallax Corrector

The gadget pictured above will enable any Bolex H-16 camera owner to use the ground glass viewer for parallax-free framing and focusing of subjects at close range.

The photographs show the construction and working principles clearly and the accompanying sketch gives necessary dimensions and additional details. With the camera mounted in position 1, you frame and focus the object in the reflex viewer with the lens rotated in viewing position. To shoot the picture, the camera is then moved to position 2, the lens rotated to taking position, and the shot made.

The stationary part of the gadget is made of three blocks of hard-wood glued together. The piece attached to the camera is a single block of hard-wood. The accuracy of results depends entirely upon making the blocks square and true, and all the same length. Readers not equipped to do this can have the blocks made at a carpenter shop at small cost.



● Diagram for making parallax corrector.

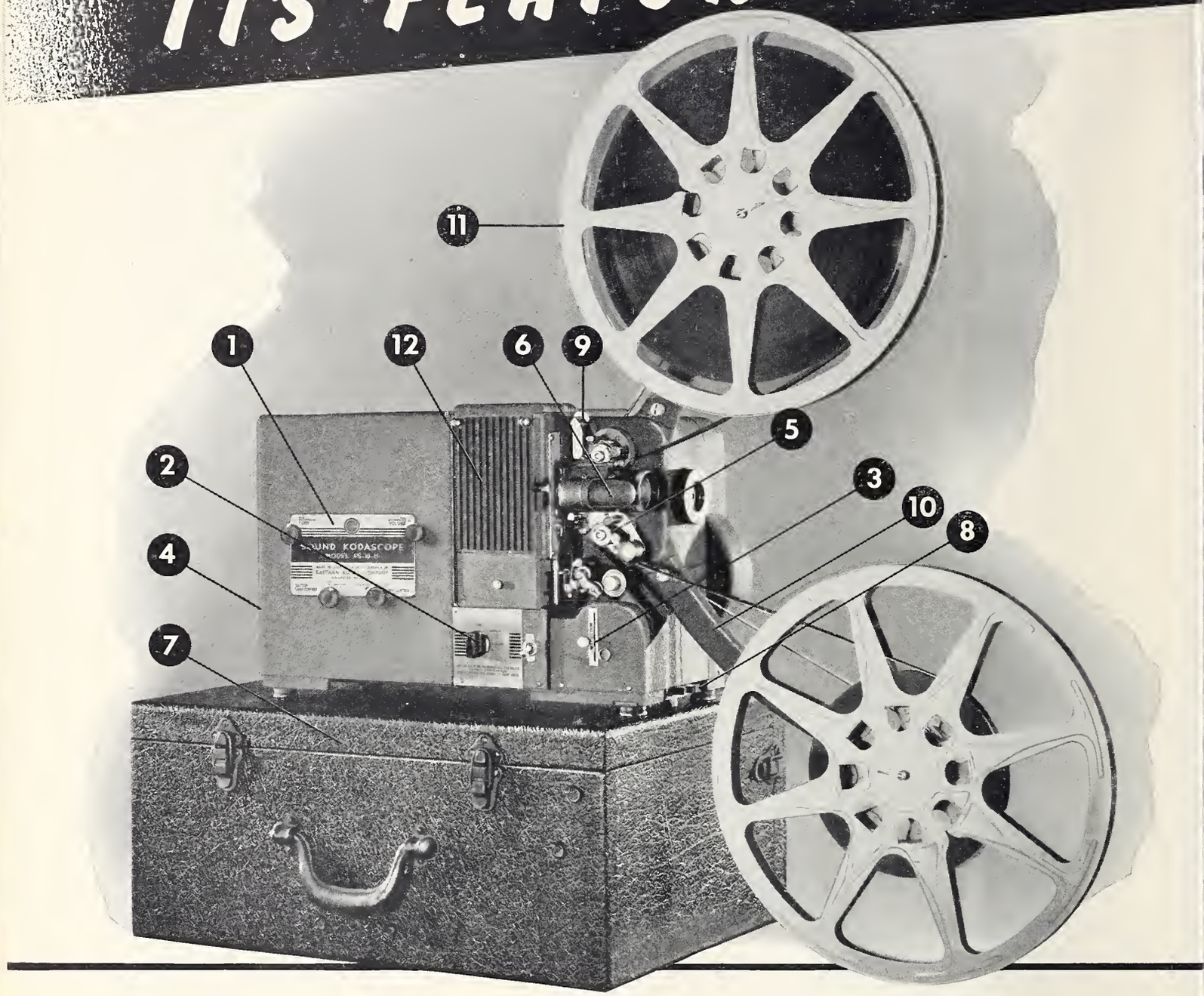
The two hooks needed can be obtained from the average hardware store. The screws which they engage should be so placed that the two parts will be firmly clamped together in either position, allowing not the slightest movement in either direction.

To secure the gadget to the tripod, a small metal plate is countersunk in bottom of the base block, as shown in diagram, and secured with countersunk screws. The plate is drilled and tapped to take the standard ¼" #20 tripod screw.

When working with the gadget, it is

● *Continued on Page 186*

ITS FEATURES TELL



1. Sound movies at your finger tip! Controls are clearly marked and are centralized for full operating convenience.

2. A single switch starts motor, turns on brilliant 750-watt projection lamp, for showing sound or silent movies.

3. Superb tone reproduction from all types of 16mm. sound film through this special Fidelity Control.

4. Microphone or phonograph can be attached to permit addition or "mixing" of voice or music.

5. Threading the film, whether sound or silent, is almost as easy as with a silent projector.

6. Thread light illuminates sprockets and "gate" so that film can be threaded without use of room lights.

7. "FS-10-N" can be set on top of closed case, as shown, or can be operated without removal from opened case.

8. By means of handy tilting adjustment knob, it's easy to line up projection beam with center of screen.

9. Simple "clutch" engages rewind mechanism for fast, smooth rewinding of film after reel has been projected.

10. Reel arms are detachable. They pack snugly in projector case and can be attached to the machine in a few seconds.

11. "FS-10-N" accepts reels through the 2000-foot size (1600-foot reel shown)—55 minutes of sound movies!

12. Lamphouse cover can be quickly removed for inspection of lamp or cleaning of reflector.

E STORY. . .

) teach, train, or entertain with 16mm. sound or silent ms—SOUND KODASCOPE FS-10-N PROJECTOR

AZING versatility . . . truly satisfying brilliance . . . ndid tone reproduction . . . remarkable ease of op- ion. That, in brief, is the story of Sound Kodascope 0-N Projector.

o "mystery story," either! You can get the facts n lots of people—home movie enthusiasts, lecturers, cators, athletic coaches, sales demonstrators, and ustrial training supervisors. They'll tell you how -10-N" meets *their* requirements for showing both nd and silent 16mm. movies . . . their experience prove to you that it can serve *you* to your full sfaction.

r take a look at the machine itself. A quick glance eals many of its most important features and advan- s: the clearly marked, finger-tip-handy controls make operation as easy as tuning in a radio . . . simple arrangement for threading sound or silent . . . the jack for plugging in microphone or phono- h to provide commentary or background music n silent movies—or for mixing voice or music with nd-track reproduction . . . the special Fidelity Con- that assures first-rate sound reproduction from all es of 16mm. sound film . . . the super-fast *f*/1.6 *nenized* projection lens that transmits images to the screen with marvelous crispness and clarity. This lens is interchangeable with five others, for "tailor-made projection"—the right-sized image, correctly illuminated, on practically any screen, at almost any distance.

And—to mention but two—there are such noteworthy "built-in" features as the powerful high-fidelity amplifier, especially engineered for sound-projection service, and the rotary stabilizer, which keeps the film moving smoothly and at uniform speed at the critical point where the sound is picked up—a definite aid to uniform, top-quality reproduction.

Easy to carry . . . easy to use

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With the amateur movie CLUBS

Late news of the activities of groups organized to advance the hobby of amateur movies

SALT LAKE CITY—Utah Cine Arts Club had as guest lecturer at its February meeting, Dr. C. Elmer Barrett who discussed composition and demonstrated examples of good and bad, as applied to home movies.

★

LOS ANGELES—Lars Moen, contributing editor of Home Movies and an instructor in cinematography at Los Angeles Fairfax High School, will lecture on lenses and planning home movies at Los Angeles Cinema Club's March meeting.

★

PORT CHESTER, N. Y.—C. R. Dutcher, 17 Busch St., Port Chester, announces the formation of a new amateur cine club. Interested movie amateurs in this vicinity are urged to communicate with Mr. Dutcher.

★

MINNEAPOLIS Cine Club members are currently preparing for their annual Spring Show. A canvass is being made of every member to locate suitable films for the program which each year is opened to the public.

★

TOPEKA Amateur Movie Makers, at their last meeting, saw awards made to fellow members for the best films entered in club's annual Fall Film Contest, which closed in December. Nine 8mm and two 16mm. films were entered. Two other contests are scheduled to keep members busy with their cameras: "Children" and "New Members' Contest," both of which conclude with the forthcoming April meeting.

★

PHILADELPHIA Cinema Club had as guest at its January meeting, Dr. Eduard Cherigie, member of the Amateur Cinema Group of Paris, France. Dr. Cherigie screened one of his color films and displayed copies of "Cine Amateur," the French publication devoted to amateur movies.

★

NEW YORK City 8mm. Club's January meeting featured a "revival" screening of 6 former prize-winning films. Terry Manos, Joe Samel and John Hefele handled projectors, turntables and sound. Club is currently completing plans for its annual Gala Guest Night to be held May 14th at the Hotel Pennsylvania.

★

CLEVELAND, Ohio—Employees of The Ohio Crankshaft Co. have organized a new cine club, as yet unnamed, reports Secy-Treas. Arthur H. Pittaway. Membership is open to all employees interested in either 8mm. or 16mm. movies.

OMAHA Movie Club, whose gala Christmas party was attended by over 150 members, their families and friends, repeated the performance again on February 14th when the group held the first of its annual Valentine parties. Members filmed the activities and the result is to be screened at the March meeting.

★

INDIANAPOLIS Amateur Movie Club members are still talking about the "super" program put on by its officers on February 18th which included premiere presentation of club's 1947 film production, "The Milk Of Human Whimsy," in 8mm. Kodachrome; a demonstration of wire recording as applied to home movies; screening of member made movies of club's annual banquet, and presentation of a new professional production in color and sound.

★

CHICAGO—An actual demonstration of how titles are made on 8mm. and 16mm. films is to be the feature of South Side Cinema Club's March 10th meeting. Various kinds of titling equipment will be on display and in addition to the actual demonstrations, a 300 foot 16mm. sound film on titling, produced by Bardwell & McAlister, Inc., will be screened.

★

LOS ANGELES—Southwest 8mm. Club is seriously discussing the possibility of purchasing a lot and building its own club house. Funds would be accumulated over a period of time through treasury surplus and by giving special film exhibitions open to the public.

★

DENVER Cinema League has gotten off to an impressive start with its showings for shut-ins activities. A casual newspaper announcement brought immediate response from institutions and individuals who wished to see movies offered by the club. Recently president Markley L. Pepper went to the home of a bed-ridden teen-ager and screened pictures for her, receiving considerable newspaper publicity for the club as a result.

★

PETALUMA (Calif.) Cinema Club held its sixth annual dinner recently at Cotati Inn. Fifty nine members and guests were present. Screen program consisted of films submitted in clubs 50 Foot Uncut Film contest.

★

FLINT (Mich.) Amateur Movie Club's February meeting was held at the Flint Federation of Women's Club building. Screen program was furnished by new member A. P. Englehart who presented his 16mm. Kodachrome picture, "The Canadian Northwest."

★

MILWAUKEE Amateur Movie Society gathered in the Lotus Room of Hotel Plankinton, January 14th, to celebrate the Society's 10th anniversary and to install new officers for 1948. Recently

• *Continued on Page 173*



"Someone told him we'd have film on the 25th!"

Home Town Travelogue . . .

• *Continued from Page 145*

the city that is the subject of your filming? What is the most important industry or source of income? A little research may surprise you on this. If you find several occupations running about even, select the one most typical of the region for full sequence treatment, and cut in a series of alternating long and close-up shots of typical actions from the remaining industrial subjects to carry out the story that the city's industry is diversified.

Now, for contrast, is there any unusual or unique craft or hobby that is providing an income for one single person? Does anyone grow silkworms, or swap ties, or train chickens for movies, or have an unusual skill? Often such people have been a part of the community for so long that their unusual occupation is no longer regarded as such by local citizens. In Livingston, Montana, for instance, a blacksmith had fashioned his own false teeth of stainless steel, using the ordinary tools of his smithy. He also made exquisitely ornate metal flowers and wall plaques in his spare time. My film in which his activity was pictured drew letters from around the world, and many people, when in that vicinity, drove miles out of their way just to visit his shop. Yet the people in Livingston had known about him so long that they thought nothing unusual of his work. I had found him quite by accident.

In digging out these little contrast features to enliven your film, you may need to go to the library files of the local newspapers and check back through a couple of years of back issues. This isn't really as formidable a job as you might think, because in a few minutes you can get the knack of skipping over dead news and watching only for the little feature items that might hold promising highlights for your film.

The daily life of inhabitants comes in for some scrutiny, now. Can you show with your film how a typical family spends its day? What does the home look like? How does mother spend her afternoons? Did you know that a bridge party or a poker session is quite as much a quaint custom as anything that goes on in Peiping?

Casual, every day incidents that we all take for granted are often the most sharply revealing of the daily life. Some of these can be built into three or four sequences, from a semi long shot to full head close-ups of the people involved, and can later be grouped into a roundup of such goings on. A newsboy making his rounds is a strange custom outside

• *Continued on Page 163*

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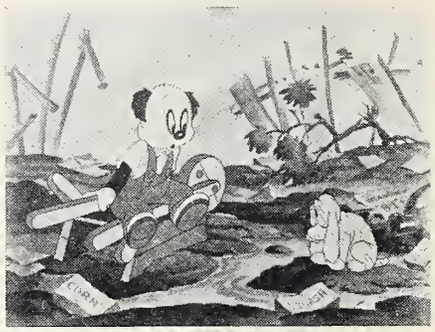
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A crotchety old maid, reportedly very rich, escapes from an asylum where relatives confined her in attempt to get her money. She's befriended, made happy, and her benefactors are well rewarded. Beverly Simmons, Fay Holden and Frank McHugh are starred. Running time is 63 minutes. Available from United-World Films, Inc., New York City. Rental rate $15.00.



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Home Town Travelogue . . .

• *Continued from, Page 161*

America. To Peiping, a modern milk truck, with the driver blowing his little whistle as he shuttles through the residential districts, would be the center of entranced crowds. Shopping in a modern American market would be an adventure to over half the people of the world!

Have you ever been inside the local bakery? Have you ever attended a meeting of the town council? Ever think of making some shots at the local church suppers and bazaars, or a lodge party? Such scenes would be fascinating to Peiping residents who might visit us!

History is a tough subject to get into a film without benefit of the stage sets and costumes of Hollywood's period pieces. But a brief sequence can often be worked in by locating some pioneer residents who have interesting faces, and shooting some semi-closeups of them talking, and perhaps getting a full head close-up of one or two old timers ostensibly recounting "the good old days," and then cutting into close-ups of old time prints or photographs. This could be blended into a meeting of the town planning committee, or perhaps of sketches of what the town planners hope to build in the future, to make an effective and logical sequence.

Length of your picture depends on how ambitious you want to make it, and how successfully you handle your camera, your lighting and your continuity. One rule to keep in mind is: Make it too short! If your audience wants more, after the showing, you'll know the picture is the right length.

You will find your enthusiasm and appreciation for your own town growing when you begin work on such a travel movie as this. And, by giving yourself specific assignments, you will increase your camera skill rapidly. A very bad photographer can make some splendid films, if he shoots enough, goes to pretty places, and waits for good sunlight and lively action. And he probably never realized how little good dependable camera skill he really possesses.

When you've finished a sequence on a shoe-maker at work, for instance, meeting his customers, and finishing up his menial chores with a worn out shoe, to return it 'good as new,' or perhaps, on the baking of a loaf of bread in a small, not very colorful local bakery, you'll be really amazed at the way it looks on film.

You'll discover that such shops and jobs can become colorful and interesting if well photographed. You'll look at the tradesmen and craftsmen around you with new sympathy and interest after seeing them as your camera does. And



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Intimate, closeup shots are the most desirable for such sequences, and are easily filmed indoors with a few lights. As a matter of fact, drab backgrounds can often be left unlighted, or kept in very low key, and some impossible set-ups from pictorial standpoint, worked out effectively. Dolly shots, great banks of lights, elaborate set-ups . . . you don't need any of these for your home town travelog.

All you really need is to remember Peiping, where your film must tell the story of this strange, fascinating, and pictorial land just beyond your doorstep, and the quaint—if not downright crazy—habits of your neighbors. Once you've started to film, your big problem will be where to stop . . . and where to seat the guests who'll be clamoring for 'tickets' to your premiere.

Movie Analysis . . .

• *Continued from Page 151*

few will not be gripped by its excitement and the intensity of some of the scenes as the film progresses steadily without a moment's faltering.

While the actual locale of the movie is Mexico, only the scenes of Tampico and of the Mexican and Indian villages were photographed there. The gold mining sequence was shot in the California hills and most of the interior scenes were shot on the Warner Brothers' lot. Yet, when you see the film, you will continually marvel at the authenticity of the setting.

For the home movie-maker, this offers fresh ideas for the use of home locales to represent exotic settings. Mountains in one's locality can easily serve for locales in Tibet or Switzerland and a nearby forest can substitute for one in Africa or South America. Once you establish, by effective opening scenes, the fact that the story is set in such far-off places the practical and effective use of such settings follows easily.

John Huston makes very effective use of locale to enhance drama. This points up a very important part of film-making—that setting or locale be used as much as possible in the telling of a story. Whether the scene is laid on the Tampico streets, an oil construction camp, or the Mexican jungle, he always places the characters right in the middle of the setting—makes them a part of it—so that the setting also plays a part in the story by its characteristic nature, atmosphere or mood.

Particularly interesting for the amateur, is his use of native Mexicans and the manner in which he photographed

them. Instead of trying to exploit their romantic or colorful aspects, he employed them in his movie as real people, in much the same manner as he would have used Americans, but at the same time making as much use as possible of the Mexican manners and customs. In other words, he photographed them realistically without any attempt to glamorize. By photographing Mexico and the Mexicans without any pretensions, Houston captured more of the quality of this neighboring Republic than have many others who apparently overlook the real people and saw only their colorful attire or their exotic surroundings.

In *Treasure of the Sierra Madre,* Huston made regular use of the close-up for the more effective recounting of the story. For example, there is the scene after the bandits have killed Humphrey Bogart, stolen his mules, and gone to town to sell their newly acquired property. They arrive at the village square but are spotted by a little Mexican boy who eyes them suspiciously. We see him sneak through the crowd and cautiously examine the trade mark on the rump of the mule; in huge close-up we see that it is the same mark by which the town's mayor had earlier recorded the sale of the mules to the Americans.

The boy hurries off to inform the mayor who quickly appears and cautiously talks to the bandits while examining them. Shown in close-up is the mayor as he spots the stolen boots of Bogart, recognizes his clothing on one of the bandits, and then the brand mark on the mule. The bandits are then seized and thrown into jail.

All during this scene, the only spoken dialogue is Mexican. Yet the audience hasn't the slightest difficulty following the action or understanding what is taking place, because of the vivid close-up action. This is technique very worthwhile for the amateur to observe because it shows that dialogue itself is not an essential element to story telling in motion pictures. The amateur, even without sound facilities, can tell his movie drama effectively and interestingly, following a similar technique.

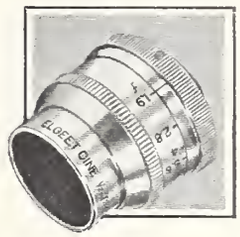
At the end of the picture, Walter Huston and Tim Holt discover that the bandits, thinking that the bags of gold dust contained only sand, had broken them open and discarded them. They finally find the empty bags in an abandoned, windswept ruin outside of the village. An interesting shot occurs as they drive back to the town. The camera pans downward as they drive off and shows, in closeup, one of the empty bags caught in a cactus plant. This final pictorial comment on the lost gold adds a fitting climax to the drama of the "treasure" of the Sierra Madre.

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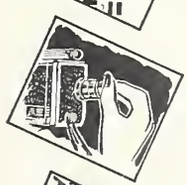
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London Amateurs Film A Documentary . . .

© *Continued from Page 145*

limits to enthusiasm! Contrast was deliberately flattened out on these shots to aid the weather effect. There was weak sunlight but it was thought best to wait for clouds to conceal the sun, and luckily this coincided with the bus.

Various dodges were attempted and brought off, during the course of the film, and the first was on this scene. The camera was rigged up in the car, a hook being fixed in the floor, and a rope tied from the tripod head to the hook and windlassed around until the camera was rock steady. A stick through the rope and bearing on a leg of the tripod, held it in this position. To get the nice steady tracking shot tire pressure was reduced and the result was first class.

Meantime, progress had been made on the construction of the 'vision machine.' The role of this piece of equipment was this: The film, as already explained, dealt with road safety and also brought into play the four seasons. In each season some general everyday occurrence would be portrayed which would culminate in an accident. After all, don't accidents happen just like that? Father Time would see each of these happenings through his machine and in the course of a reply to a letter written by an angry pedestrian to the editor of the 'Times,' he would propound a moral for all. The letter to the newspaper came into his possession when a messenger boy bearing it was killed in a traffic accident. To say that the story was ambitious and somewhat complicated would be a perfect example of understatement.

To revert back to the machine, the construction was quite simple. It was made from an old titler, two tripods and a few pieces of scrap plywood. A box was constructed and given a screen space of 6 ½" x 8", with a sliding shutter, working from the outer edges. The titler provided the sliding base on which the camera was positioned. Depth of focus provided a neat little problem that took some time to solve.

At this stage the script had been further developed to cover certain complicated shots, chiefly of Father Time. They were wise to do this because by breaking down each shot into a series of sub-shots, detailing movements and other requirements, and plotting camera positions, they were able after one or two rehearsals to put even the most complicat shots in the can without too much ado. The scheme was very helpful also to the actors.

Opening scenes for the film were set in Piccadilly, London, and a rainy day was required. For ten days a camera was taken to the office by one member of the unit on the off chance that it might rain, and shooting be possible during the lunch period. The rains didn't come and on the 11th day, for some unknown reason, the camera was not taken to the office and—you guessed it— it rained in torrents. A few days later camera and weather was co-ordinated and the sequence was filmed.

To avoid attracting a crowd, the camera was set up in a car and a system of 'tic-tac' arranged with the actor to give him directions and instructions. So successfully did this work that very few pedestrians even knew that a camera was turning over. A high elevation shot was taken from an office window, permission being given by the female secretary who was quite thrilled with the whole idea.

The next sequence to be tackled was the "Heavenly" reception. However, it was a night anything but heavenly for the unit. There was a really thick London fog which delayed everyone, especially the messenger boy, who here had to make his debut into the realm of Father Time, and arrived an hour and a half late to do it! But that wasn't all; the girl who was to play the part of 'Receptionist' went into the hospital that afternoon for an urgent operation and a substitute had to be suddenly found.

Eventually they got set up and although it meant a rush on account of the time factor—no joke at midnight in a London pea-souper—every shot neatly clicked into place. What a disappointment when they saw the rushes and found that in some long shots only part of the set was in the frame! The reason was obvious — a damaged viewfinder. Nothing daunted, arrangements were made for retakes and the location this time was a London church hall on a Sunday afternoon—very appropriate.

The set was constructed from old materials throughout and consisted of a couple of disused doors, and other odd pieces of wood, scrolls and stands made of cardboard. This was moulded into shape and decorated with a design in plaster of Paris and given a coat of whitewash. A black drape was placed at the rear of the lift to suggest depth and infinity.

The complete set was made on the 'pre-fab' system so that it could be transported easily by car and assembled quickly on the spot. It was also found by careful consideration that many parts of one set could serve a dual role and be used on another set for an entirely different purpose.

The West One Club interiors were shot in the business premises of a member of the unit. Just before shooting commenced, a key bank of lights slipped on the stand and was smashed. The

incident was very unfortunate, but luckily they were able to switch the position of other lights and compromise on the issue and, in the circumstances, the result was first class.

A whole series of excellent shots were made during the shooting of the interiors of the Club, but as the film took shape it was obvious that there was too much non-essential 'padding' and that the tempo of the film had been completely spoiled. With a firm but regretful hand the editor decided to cut, and cut ruthlessly, and although the film lost some very good and clever shots, correct tempo was maintained and the result was undoubtedly beneficial.

No ends were spared to insure that the finished product was of the highest standard possible, particular attention was paid to lighting. In the West One sequences, meter readings were taken of the interior and exterior at time of shooting to enable a correct balance to be struck.

An amusing interlude was created by the waiter trying to light the candle with a lighter. He got it after about eight attempts.

This particular actor was very helpful regarding continuity. He remembered exactly where he was, what his hands were doing, etc., at the end of each shot and gave the hard pressed continuity girl, Katie Luniss, one less to think about. It was in these shots in the West One Club that the need for ample rehearsal became really evident, particularly if each actor did not have a script, or the opportunity to study one.

The Unit secretary, by the time this stage of the film was reached, had a fine collection of 'stills,' many of which had been published, and a large number of addresses of those people who had helped the unit in various ways during production and to whom an invitation would go forth to see the completed film.

The spring sequence provided a pleasant day's filming for the unit. A very attractive location was chosen for the opening shots, and quite a good, though busy, trunk line of a railroad for the closing shots. Exposure was very carefully checked. It was essential that in order to provide the required contrast between the seasons, this particular episode should appear as bright and fresh as possible.

To make sure of all of the shots and thus avoid retakes, the policy of overlapping action on each take and of taking a good general cover-all shot of the accident was followed. This was wise because there was a good chance that if retakes were required, someone would be unavailable at just the week-end when the weather was O.K., especially as holidays were in the offing.

Many methods were tried by Fourfold to make sure their actors turned up on time. Best results were obtained by making each actor, or actress, feel that it "all depends on you." Even those playing the smallest parts were on the spot on time and keen to get into action if they thought they were essential.

In some amateur outfits 'props' are headaches, but not in this unit. At each production meeting a list of 'props' required for the next shooting would be made up, then each member would decide which articles he could bring along. So well did this system work that they were only let down just the once when the camera was left behind.

Some of the most interesting photography, with Cliff Saunders behind the camera, was in the shooting of Father Time sequences. Many problems presented themselves, but by tackling them in a systematic manner the job was made much easier. As already mentioned, the shooting script was carefully detailed, shot by shot. A list of takes from each camera position was also made available before shooting.

Throughout the film make-up had been carefully avoided, as it can so easily be overdone. In some sequences, however, it was obviously necessary for old Father Time to have a flowing white beard. The difficulty here was spirit gum and supplies were just not to be had, so rubber cement was used in place and did the job very well.

In some respects production was running against the clock and the group decided to shoot without first using a bit of footage to see how the make-up showed up. Fortune was with them for the effect achieved was very good considering the difficulties under which they worked.

Most of the Father Time sequences, though interiors as regards the story, were actually shot outdoors to provide the camera throw required. This, of course, meant shooting on a moonless night, so a certain Saturday in June was selected, in fact the longest day of the year. Shooting was scheduled for 12 midnight, and prayers were offered all around for a warm dry night.

The first fly in the ointment was the overloading of the fuses. Naturally the set had to be very well lit and although due consideration had been given to the possibility of trouble with the fuses, that 'one extra' light did the trick. Location was a member's garden and the complete house was thrown into a murky

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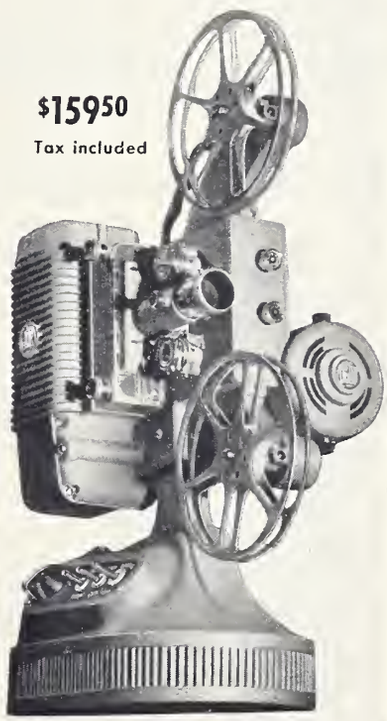
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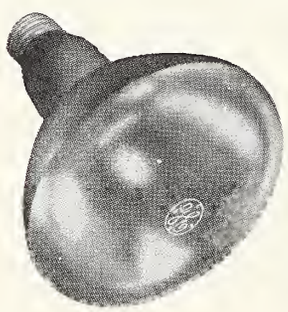
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darkness. All this delayed things and the night's filming did not start until 1 a.m. By 3 a.m. they were through, everyone happy and none the worse for the experience. Apart from the lights everything went off in accordance with plans made, including the weather!

The clock, an important prop, a fine looking job, was made from odd pieces of junk, including part of an old mantlepiece, a fire grate and old cardboard.

Cherub, the New Year kiddie, was a neighbor's child. His Mother wondered if the unit director was sane when he asked if the boy could appear in a film shot to be taken at midnight, but after some lengthy explanation she consented. General opinion is that his appearance made a neat closing shot.

The autumn sequence had to be squeezed in between winter and spring, and care was necessary in choosing a location in case retakes were required. Processing was such a lengthy business that, had retakes been essential, the foliage would have shown definite signs of spring and all that it embodied.

Problem of the continuity of the ball in the game was not completely solved but quick cutting helped the sequence along and passed most criticisms. General shots proved to be insufficient but the action of the ball going across the road strengthened the sequence. Shots of the milkman came much later, and, in fact, were not in the original script. A cut away to a big close-up of the milkman as he heard the accident proved most effective and was a filmic device that was used but once in the whole film.

Apart from the few odd shots the film was now completed. Some title retakes were considered desirable and a few inserts necessary. One or two printing jobs also had to be done, the letter to the "Times" for example. This was printed in similar type and inserted in an appropriate column of a copy of the paper.

Many questions have been asked about the typing of the letter. This was done with an animation camera, letter by letter, one frame at a time. Cords were attached to the space bar on the typewriter and to each key on the board. By pulling the cords a key was moved into position, a single frame was exposed, then with the paper in the same position the letter was typed, a further frame shot, then the key was again moved into position, a different one, and one more frame exposed. Three frames per letter and patience that could not be measured produced a novel effect that keeps audiences guessing.

This, in brief, is the story behind "Time to Consider" the first big scale amateur film to be completed in Britain since the war. In England, where most raw materials, including film stock, are either rationed or on priorities, amateurs today are hard pressed to produce first quality films; so copies of "Time to Consider" have been sent all over England as a foretaste of better films to come.

The Fourfold Film Unit is already more than half way through with its second feature production which is being shot jointly in France and England. The group has what it takes to make good films and so it probably will not be long before copies of their productions become well known and eventually be seen on amateur screens of America.

Home Movie Scripts . . .

• *Continued from Page 153*

Poverty Row in Hollywood (at a time when such still existed) it used to be said that "if the story idea can't be told in ten words, it isn't a good story idea." Now, this is probably a little drastic, but basically it is a very sound principle. No film is big enough for two ideas; many fine professional films have been ruined because the writer had two stories and couldn't decide which one he was going to tell.

So the very first thing to get absolutely clear in your mind at the outset is what the film is going to be about—and an excellent way to discover if you are clear on that point is to try to state the THEME in not more than ten or fifteen words. Note that we don't say "tell the STORY in ten or fifteen words." The theme is the central idea, nothing more. If the story doesn't have a central idea which sums up the whole thing, it probably isn't a story at all, or at any rate, not a good one. If there are too many conflicting story lines, you won't be able to express them all within the ten or fifteen word limit, and you will know that the story structure needs simplification.

For that matter, one of the commonest faults of the beginner is thinking that a story must be complicated, whereas exactly the reverse is true. A good story may have a powerful *complication* in it, in the sense of a problem or dilemma which must be solved—but the story itself is not complicated in the sense of having several confusing issues.

As an example of what we mean, the theme of one of the greatest short stories ever written, De Maupassant's "The Pearl Necklace," might be summed up as follows: "A poor woman slaves a lifetime to restore a lost necklace, only to learn it was imitation."

We have used 17 words, which is close enough, and have told the powerful, ironic central germ of the story without one superfluous detail. It was necessary to mention the fact that the woman was "poor" since otherwise the replacement of the necklace would not have meant a lifetime of hopeless drudgery; she may be any sort of woman, and her color, religion, height, weight, and so on, have no bearing on the central story idea.

Having tested your story idea by trying to sum it up in a one-sentence summary, write the Brief Synopsis. Write this in the present tense, always, since this is the way the spectator will be seeing it on the screen. In writing it, there are two commandments to bear in mind, both essential to the development of a good script:

1. Put in only what is essential and important.
2. Put in only what can be *shown* on the screen in picture or title.

The first of these points we have already dealt with. The second will bear a word or two of comment.

It is not unusual in beginners' scripts to find such phrases as "John sits down and thinks it over. Decides he will spend his vacation at Lake Arrowhead." There are two things wrong with that—one, there is nothing very interesting about seeing a character just sit down and think, and two, how are we supposed to know what he is thinking about anyway! To every sentence, every phrase in the synopsis, apply the test: Can this be shown in action? Can this be shown by facial expression or gesture? Does this involve a character *doing* something which will convey meaning to a spectator watching him? Must this be told in a title, and if so, will it have to be an unreasonably lengthy one?

Of course, if you are in the luxury class and are making a sound-film with spoken dialogue, you will be able to do a great many things which would be objectionable or impossible in a silent film. However, we are assuming here that you are in the vast majority of amateurs who make their films silently and with a minimum of titles.

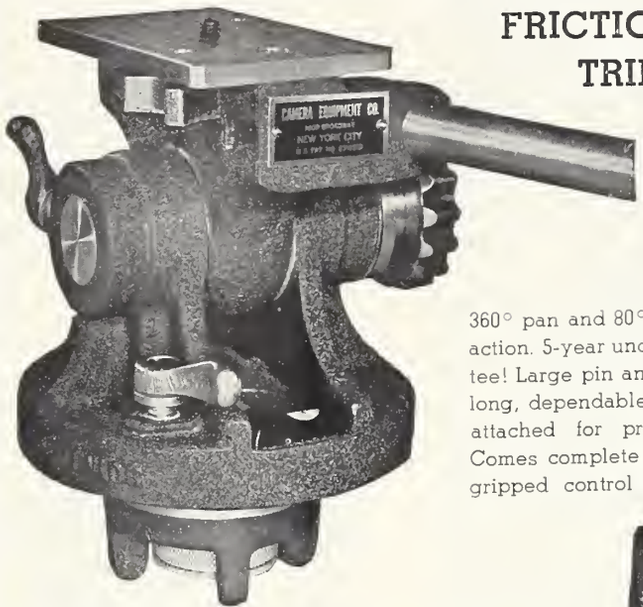
About the physical form of the Brief Synopsis there is little to be said, save that it should be brief and that it should be told in the present tense. Don't make it so brief that it reads like a telegram, but to keep it free of irrelevant detail. Don't put in the fact that the heroine has red hair *unless* her red hair plays a significant part in the story. Don't describe what is going on inside your characters. Tell what they *do* and *say*, then stop. About the content of the Brief Synopsis we shall have more to say in another article; here we are concerned chiefly with the

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form in which these things are most conveniently prepared.

Assuming, now, that your Brief Synopsis is ready, the next step is the preparation of the Shooting Script, and it is with the form of this that we are most concerned in this installment. We are not suggesting that form is an end in itself, since an excellent script might be written in many forms. What we are suggesting is that proper form will make a script easier to use during production and hence play its part more efficiently.

Not that there is anything complicated about this. There is no mystery about writing the shooting script, if we look at it in a simple, sensible way. To help make it clear and simple, suppose we define the kind of shooting script we want:

> *The Shooting Script is a scene-by-scene description of what is to be shown on the screen, with such information as will be needed by the director, cameraman, actors, etc., and with each item numbered to simplify its identification in all stages of production.*

That definition is a bit cumbersome, but at least it puts our problem into definite words.

First, the script is "scene-by-scene." In other words, we must break the action down into the individual bits in which it will be shot. Each bit of action, which will be shot with the camera in one position and without stopping the camera, is a scene. Each time we move the camera or change to a different focal length of lens, that is a new scene. Each time we stop the camera (except for trick purposes) we start another scene. If we put a title into the middle of a scene, it is still just one scene, assuming that we plan to shoot it in one continuous take and insert the title in its proper place later.

Secondly, the script is "a description of what is to be shown on the screen." In other words, you describe each scene as it will appear to the spectator—what the setting will be, what actors are present, and what they will say and do.

Thirdly, the script includes "such information as will be needed by the director cameraman, actors, etc." This may include many things which the spectator will never be aware of, but which affect the mechanics of filming the shot. The director (who may also be the cameraman in this case) will need to know everything pertaining to the staging of the scene—who is on the set, who enters or exits during the scene, what they do while they are on the scene, any movement of players from one part of the set to another, any props involved, and so on.

The cameraman must know if the scene is a long, medium or close shot, whether the camera position is high or low, from what angle he shoots, any special effects involved in the camera manipulation, any special lighting effects, and the like. The actors, (who may get the information at second hand from the director), must know what they are to do, what the situation is, what they are to say, what to wear, any props which they carry or use, and everything pertaining to the playing of the scene. If the production is elaborate, there will eventually be special lists drawn up of sets and locations, costumes, props, and so on—but all of this information should also be incorporated in the Shooting Script. This script, in a word, is the Plans and Specifications for the film you are going to "build."

Fourthly, (and this is by no means a minor matter,) each element in the script is numbered consecutively, so that all the script scenes and all the film shot from them can be quickly and easily identified and located at all times. The usual and simplest way of doing this is to number the scenes in rotation, starting from "1," and to also number the titles in rotation, beginning with "1" likewise. This leads to two different series of numbers, but since the titles are practically always shot as a completely separate job, this need cause no confusion whatever, and actually simplifies matters. At first thought, it might seem desirable to give the titles numbers corresponding to the scenes in which they appear; however, there may be two or even several titles in a scene, and when we reach the stage of writing the final titles we are likely to make so many changes that the numbering would break down. For this reason, keep the title numbering separate, and you can change title numbers without renumbering the whole script.

There remains just one important question—the form in which we write this out. If possible, the script should be typewritten; that goes almost without saying. Few people today have handwriting which is neat enough or legible enough to make a script easy to refer to; also, the chore of writing it out in longhand is likely to discourage one completely.

Assuming that it is typewritten (or even if it isn't), there are two basic ways in which we can do it—on full sized pages, or on small filing cards. In the first case, we will have many scenes to a page, in the second, we will have one scene to a card, and as many cards as there are scenes and titles.

Either method is thoroughly practical, and the final choice is entirely one of personal taste and preference. The page method has the advantage that the whole script will go on a few pages, and a lot of scenes are spread out before us at one time. This makes it relatively easy to refer to.

However, for home movie making

(considered as entirely separate from the problems of the professional studio) our own experience has been strongly in favor of the card method. You can get plain 3x5 filing cards at the dime store very inexpensively; the finished stack of cards can be carried around in the pocket without encumbrance; and best of all, you can switch the cards around, put them in different sequence, and experiment with scene order to your heart's content. You can insert a new sequence, put in titles, try a flashback technique, or anything you like, without tearing the whole script apart or doing any serious amount of recopying.

Furthermore—and this is another big "plus" of the card system—when you come to shooting the titles, you can temporarily separate the title cards from the script, and when you sit down at the editing bench to put the film together, the cards will serve as the most convenient possible form of editing script. There will inevitably be many changes during production, and if the script is written in page form it will be necessary to write practically a new script to serve as a guide in editing; with the cards, you need only a notation here and there, or retype an occasional card, and the script is altered.

Try both methods; if you feel especially ambitious, write one copy of the script in page form for general reference, and another copy on cards for use on the set while shooting. Or, try one system on your next film, and the other on the one after that, then decide which you prefer. Don't take our word for it; your taste may be quite different.

Accompanying this article are specimens of the physical layout which we would suggest for both the page system and the card plan. In our next article we shall have more to say about the terms and abbreviations to be used, the mechanics of breaking the story into sequences and individual shots, and all the rest.

(To be continued)

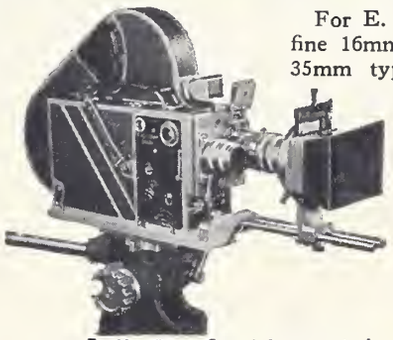
Hand Hewn Thesis . . .

• *Continued from Page 153*

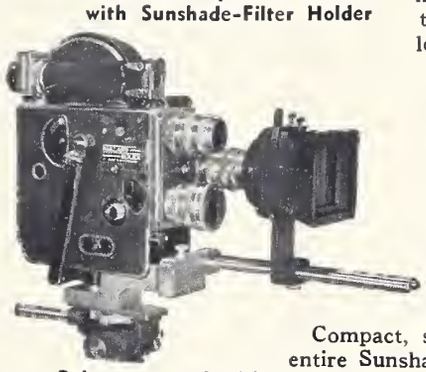
Right now the Hansons are concentrating on Phase II, photographing in 16mm. Kodachrome the construction of a log house, which would be pretty inconvenient if it were not for the fact that it is *their* log house that is being constructed, on a 100x350 foot lot adjoining their present white frame residence on Trimble road.

Hanson has been collecting logs for this house for the past year, and during this period he has clocked up between 5000 and 6000 miles on his four-cylinder sedan on holidays and week ends in his quest. He covered practically every back road between the Kentucky border

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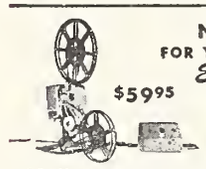
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and the southern loop of the Tennessee river, and when the cost of the house is finally reckoned, two new mufflers, two new rear springs, and two fenders will have to be computed.

"You can't find log houses from a paved highway," Hanson syllogized. "You have to get into the back country." It was Hanson's custom to stop at every blacksmith shop and country store and inquire about log houses which might be for sale. There were many weekends when he didn't find a thing; one weekend he got three houses. When the houses had been acquired, they were dismantled and the logs hauled to Nashville.

The Hanson log house, which will afford about 1200 square feet of floor space, was started in the middle of June last year. It is being built by Floyd Henley, a specialist of 20 years experience in the construction of log houses. All of the logs which are going into it are at least a century old, and Henley says that they will last at least another hundred years. In fact, very little new lumber is being used in the house, outside of the sub-flooring. The fine old poplar logs will be left exposed in the living room, dining room, and two bedrooms, and the ceilings of these rooms will be beamed. The floor will be finished in ash, and there will be a fireplace in the living room and one bedroom.

Both Henley and Hanson have remarked a curious thing about many of the old logs going into the Hanson house. Along the edges of many of them appear small notches, obviously a statistical record of some kind. Some of them are even "tallied" every four notches. Whether they represent days or moons or summers or what is not known.

Hanson intends to follow the architectural lines of the old houses as closely as possible and still have a comfortable house in which to live. Many people have proffered suggestions that he put in picture windows, etc., but he doesn't want to spoil its simple charm.

Since Hanson works during the day, the task of filming the construction of the log house has fallen to Mrs. Hanson, who has spent the summer oscillating between the camera and their small child. In the beginning Hanson showed her how to operate the camera, but that is about the extent of her photographic background. When we first talked with the Hansons they had no idea just how she was doing, photographically. Since that time, however, she has had a chance to see some of her work, and subsequent reels have been better and better.

The log house has progressed nicely since the photographs accompanying this article were made, although Hanson has encountered some very modern difficulties in getting plumbers and a few finishing materials. Nevertheless, they may be able to move in before spring. When the house and the film are finished the job of editing and cutting will begin, and with this part of the film-thesis out of the way Hanson can turn his camera to photographing other old houses.

The title of the film-thesis, by the way, will be typical: "Construction of a Modern Log House, Using Methods and Materials Used 100 or More Years Ago." According to Dr. L. L. Gore, head of the industrial arts department at Peabody, the same standards will prevail in the consideration of the motion-picture-thesis as a written one. "If it's good we'll accept it; if it's bad we'll throw it out," he said.

Since it would be quite a job to tear down a log house and build it all over again, let's all hope that it is good. ★★★

Save 'Em Systematically . . .

○ *Continued from Page 155*

reel on the left hand side in back of the card, with an empty reel on the right hand side. The index card behind these was marked "12-13." Of course reel thirteen was empty but I had already realized that if I left this space vacant, the cardboard index cards would soon be bent and give way. Also, by filling each space, I would not have to hunt around for the proper place to file an extracted film.

Behind card 12-13 I placed the first two reels of *Titles*, etc., etc.,

After filing all of the films, I took out the first reel (#10), marked a sheet of loose leaf notebook paper with corresponding number in the upper right corner and, viewing the film, listed each shot in its order. I did this with each reel using a separate sheet for each. I then typed out the key list of classifications and their reel numbers. I have slept well ever since.

This system has several advantages over any of those of which I have previously seen. As the waste film increases, extra spools can be added by sliding all of the reels in the box backward or forward with one sweep of the hand. If I desire to locate a certain shot, page one of the index will guide me to the proper classification number, and a glance through several more pages will not only give me the correct reel number but the approximate location on that reel. Of course all of my shots on each reel are spliced together. I also have my pages cross-indexed; that is, for example, I find it more convenient to file footage of insects filmed in for-

eign countries together with other shots of that country; but on page 140, the insect page, I list the foreign insects with the reel number on which they can be found.

To give a clearer picture of my groupings and classifications a typed listing is reproduced here.

Copy of Master Index Page for Filing of Waste Film

MICELLANEOUS
0 to 9 Unfiled film
10 to 19 Experimental
20 to 29 Titles
30 to 39 Aeroplane shots

MICROSCOPIC & NATURE
100 to 109 Inanimate objects
110 to 119 Vegetation
120 to 129 Animals
130 to 139 Fish
140 to 149 Insects
150 to 159 Reptiles
160 to 169 Birds

HOME AND FAMILY
200 to 209 Elin
210 to 219 Richard
220 to 229 Homes

FULLER COLOR SHORTS
300 to 309 St. Pete-Havana race
310 to 319 A day in St. Petersburg
320 to 329 Fullers Bluff
330 to 339 Masaryk Town
340 to 349 Langley Field
350 to 359 New Mexican Indians

FULLER COLOR JOURNEYS INTO
400 to 409 Mexico
410 to 419 Africa
420 to 429 India & Ceylon
430 to 439 Singapore, Burma, Malaya
440 to 449 Grand Cayman
450 to 459 Guatemala
460 to 469 Virgin Islands

CARTOONS
600 to 609 Our Gang

TAKEN COMMERCIALLY
700 to 709 Tennis is easy
710 to 719 Cataract for Dr. O'Gwyn
720 to 729 Pilonidal cyst
730 to 739 Gladioli from year to year

LEADERS & TRAILERS
800 to 809 Black film
810 to 819 Leader film

Amateur Clubs . . .

• *Continued from Page 160*

elected were Richard Franzel, Pres.; Robert Jansen, V-Pres.; Harold Sonnemann, Treas.; and Naomi Gauger, Secy. Walter Chappelle, Mr. and Mrs. Wm. Rheingans, and Mrs. Erna Niedermeyer won 1st, 2nd and 3rd awards respectively for their 16mm. films in the Society's 1947 annual contest. Mrs. DeLylia Mortag, Joseph Salerno, and Miss Marley J. Bready received 1st, 2nd and 3rd awards in the 8mm. class.

★

FON DU LAC (Wisconsin) Movie Makers is a new organized group of 8mm. and 16mm. enthusiasts who recently elected Gerald Holzman, Pres.; Art Spieckerman, V-Pres.; and Gilbert Giebel, Secy-Treas. Meetings are held in the Association of Commerce Board Room on the third Tuesday of each month.

★

LONG BEACH Cinema Club's January meeting climaxed group's 1947 annual



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8mm. Keystone K 8 F:1.9 coated	79.50
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8mm. Bell & Howell Sportster F:2.5 coated	102.61
8mm. Revere 99 Turret F:2.8 coated	110.00
8mm. Revere Magazine F:2.8 coated	127.50
8mm. Bolex L8 F:2.8 with case	139.48
8mm. Revere 60 Turret Mag. F:2.8	152.50
8mm. Revere 60 Turret Mag. F:1.9	187.50
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8mm. Bell & Howell Magazine with ½" F:1.9 and 1½" F:3.5	296.22
8mm. Bolex H8 with frame counter and coated Wollensak F:1.9 lens	321.55

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16mm. Lektro Magazine F:3.5 with Case	89.50
16mm. Keystone A7 F:1.5	107.50
16mm. Kodak Magazine F:1.9 coated	175.00
16mm. Bell & Howell Magazine coated F:1.9	214.08

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★

BROOKLYN Amateur Cine Club will celebrate its annual Gala Night April

• *Continued on Page 177*

Sound In A Suitcase . . .

• *Continued from Page 155*

of each crystal pickup. Across these faders is a one-megohm 1-watt carbon resistor. The tone control is a 250,000 ohm resistor placed in the circuit, as shown in the wiring diagram. The on and off switch for each turntable motor is mounted on the controlling fader for that particular table.

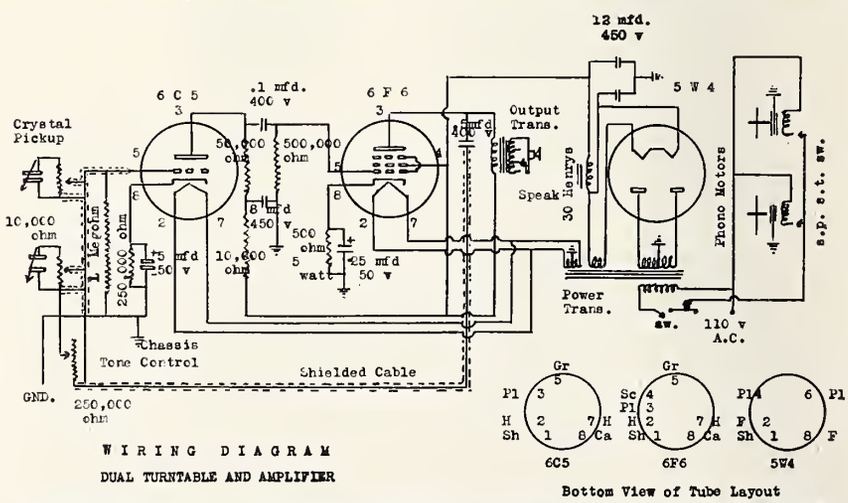
Outlets for the projector, neon glow lamps, or any other desired unit are provided on the back of this case. A special plug and socket is used to connect the unit with the large speaker placed near the movie screen. Thus it is impossible to plug the speaker cord into the power source outlet for the projector. All wires enter and leave the case on the left side thus eliminating any chance for the operator to trip over wires during a show.

The small monitor speaker, a 4" P. M., housed in the suitcase itself is a worthwhile addition to the outfit. While previewing films or making a selection of records for film accompaniment it is unnecessary to get out the large speaker and set it up. Also when the outfit is used in a small room, the monitor speaker gives ample volume. It is especially useful to Mr. Mellor since his projection room is the bedroom, which houses duals, records and projector. A hole in the wall covered with a glass panel allows the picture to be thrown on the screen in the living room. When the door is closed between the two rooms no undesirable projector noises reach his audience. Thus shut off from the main sound source—the large speaker—Mellor can still check on his sound by means of the monitor speaker.

A neon glow bulb and stroboscope disk provide an easy means of checking the turntables to make sure they are turning at the correct speed. When the lines on the disk are stationary, that table on which the disk rests is up to speed—78. R. P. M. being the figure used for home recordings. The glow bulb not only provides illumination for the strobe disk but also provides sufficient light for reading and handling the records while the show is in progress.

The speaker, of course, is an important element in any home sound outfit. It must be of ample size and carefully mounted in a baffle of appropriate size in order to deliver sound of maximum quality. Mellor mounted a 10 inch Jensen speaker in a large baffle approximately 20 by 30 by 7 inches in size. He made the baffle himself, first putting together a framework of battens, then covering it with celotex to form a five-sided box-like container for the speaker. In the front of the box, a hole was cut slightly smaller in diameter than the speaker. A piece of screen-like fabric was mounted over this and then the speaker mounted from behind. The baffle presents a professional appearance, as may be seen in the lower photo on page 155.

For those readers who may wish to build their own amplifier, similar to the one put together by Mr. Mellor, a



WIRING DIAGRAM
DUAL TURNTABLE AND AMPLIFIER

• WIRING DIAGRAM of three-tube amplifier built by Mr. Mellor for his dual table sound outfit. It features a tone control, so necessary to obtaining good quality reproduction of phongraph records, and this is a 250,000 ohm resistor placed in the circuit at point shown in lower left hand corner of diagram.

list of the required parts follows. These may be purchased from almost any radio parts supply house or secured on mail order from Allied Radio, 833 W. Jackson Blvd., Chicago, Ill.:

2 Self starting A.C. motors with 9" turntable
2 10" Permanent magnet speaker
2 Crystal pick-ups
2 SPST switches for phono motors (each mounted on 100,000 ohm variable resistors.)
1 2500 ohm Resistor
1 One megohm one watt carbon resistor
1 50,000 ohm 1 watt resistor
1 500 ohm 5 watt resistor
1 500,000 ohm 5 watt grid resistor
1 10,000 ohm 5 watt resistor
1 Tone Control 250,000 ohm resistor
1 5 mfd. 50 volt condenser
1 .1 mfd. 400 volt condenser
1 8 mfd. 450 volt electrolytic condenser
1 25 mfd. 50 volt condenser
2 12 mfd. electrolytic condensers
1 Power Transformer -300 +300v. at 60 ma., 5 v. at 2 amps., 6.3 v. at 75 ma.
1 henry choke rated to pass 75 ma.
1 .05 mfd. 400 v. condenser
1 Tube 6C5 with socket
1 Tube 6F6 with socket
1 Tube 5W4 with socket
1 Chassis. Necessary hookup wire, shielded cable and spaghetti.

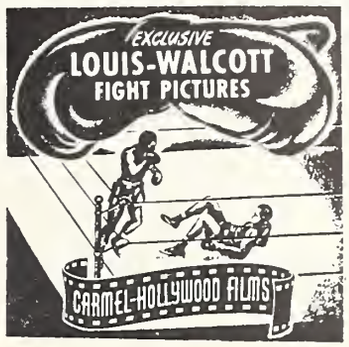
By carefully following the wiring diagram on opposite page, any movie amateur handy with tools can put the amplifier and turntables together without difficulty. There are some, of course, who may not care to build their own amplifier. This need not dampen their enthusiasm for building a set of turntables and speaker. Good amplifiers of ample power for use for sound outfits to be operated in the average home, may be purchased complete, ready to hook up with turntables and speaker, from radio supply houses. Allied Radio sells a Knight 4-watt phono-amplifier for around $15.00 and a knocked down kit of parts, ready to assemble for about $11.75.

Most cinebugs find it interesting work to build their own sound equipment. Such a project is actually a continuation of their hobby; and its completion means renewed interest both in making movies and showing them. It means, too, that old movies probably shelved for sometime, can be taken down, dusted off, and presented again to the accompaniment of sound and music. Sound-minded amateurs can profit by the example set by Arthur Mellor.

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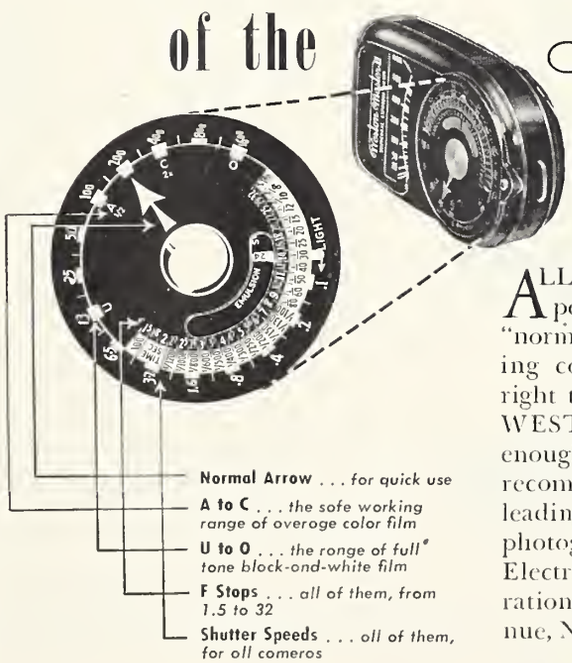
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Recent Reviews OF READERS' FILMS

★★★ **PEGGY'S XMAS DREAM**, 350 ft. 16mm. color, by Robert F. Adams, Binghampton, N. Y., is interesting for its lighting, most of which is by spotlights. Story concerns a little girl who falls asleep before Christmas Tree while reading a book and waiting for Santa's arrival. In her dreams Santa arrives, leaves gifts and toys, which she finds later when awakening. A DeVry camera was used and lap dissolves were made by manipulation of lens diaphragm.

★

★★★ **FALL SYMPHONY**, 400 ft. 16mm. color, by Robert F. Adams, Binghamton, N. Y., is a beautifully photographed collection of autumn scenes excellently composed. Good titling lends smooth continuity to what otherwise might be a parade of colorful static shots. Cameras used were Keystone and Bell & Howell 70-DA.

★

★★★ **YOU COOK 'EM ALIVE**, 400 ft. 16mm. color, by Roland Ray, West Los Angeles, is a vacation record of visit to Baja California combined with a documentary of lobster trapping. Picture shows baiting of traps, gathering of lobsters, and their preparation for market. Closing scenes show culinary preparation of lobster dishes for the table.

★

★★ **BROADWAY HIGHLIGHTS**, 250 ft. 16mm., by Samuel R. Fass, New York City, comprises shots of New York City at night and scenes of the Ice Follies. Picture is marked by excellent exposure, good color rendition, but needs a continuity thread.

★

★★★ **WILLIE'S DIZZY DAY**, 250 ft. 16mm. monochrome, by Edward C. Kentera, San Mateo, Calif. Excellent photography marks this picture about a tramp who finds a buried satchel of greenbacks, sets out to enjoy them, but runs afoul a policeman who thinks he's a lost millionaire. The copper escorts him back home, delivers him to his "wife." Willie can't take it, escapes, and returns to the simple life after burning remainder of the treasure that started all his troubles. Kentera used a Cine Special and titles were composed of hand made letters cut from paper. Editing and titling is exceptionally good, and over-all results could have been improved with better direction and acting.

★

★★ **WESTERN WONDERLANDS**, 300 ft. 8mm. color, by H. S. Hams, Santa Ana, Calif., is an assembly of shots made at various scenic spots in Western America such as Bryce, Zion, Yosemite, etc. Photography is fair, being marked by unsteady camera and considerable underexposure. Editing, too, suffers from a great many scenes held too long on the screen.

★

★★ **EDDIE'S SEVENTH BIRTHDAY**, 100 ft. 8 mm. Kodachrome, by Clarence Baum, Santa Ana, Calif., is a birthday record edited in fair continuity that shows a little boy's activities on his seventh birthday, from time he is given a new bike early in the morning until a big birthday party, to which all the neighbor kids are invited, winds up the day.

★

★★★ **TRAILS TO ENCHANTMENT**, 1200 ft. 16mm. color, by Harold Warner, Santa Ana, Calif., is a record of this filmer's various trips to western scenic spots, not too well photographed and containing little continuity. It could be measurably improved by reducing its length to about 800 feet. Unsteady camera marked a great many shots.

★

★★ **TEMPLAR PARK**, 175 ft. 8mm. color, by Edward C. Davis, Knoxville, Iowa. In this picture, a woman receives a letter, opens it, and reads about another party's visit to Templar Park where there were gathered a group of Knights Templars. Picture shows various aspects of the park, its recreational facilities, etc., then last part of picture is given over to showing various dignitaries in full uniform.

★

★★ **ROOM FOR RENT**, 100 ft. 8mm. monochrome, by Fred Hager, Akron, Ohio, is a comedy about a young man in search of a room or apartment. Having looked over the classified ads in vain, he tries to bunk in a parked car, in a truck, then in a box car, each time being warned away by a plain clothes policeman. Walking the street, he passes a dwelling just as the woman is putting a "room for rent" sign on her front porch. The man dashes up, rents it, and

Correction

Through a typographical error, Ralph Boice's film *Hodge Podge*, reviewed on page 664 of the October, 1947, issue, was rated two stars instead of three. Boice later was awarded an Honorable Mention certificate for this film entered in our 1947 annual contest.

closing shots show the "room" to be a narrow clothes closet. There is need for more closeups and better development of continuity. Camera used was a Revere with F/3.5 lens.

★

★★ **RAMBLING RUSTICANA**, 300 ft. 8mm. color, by J. G. Bittens, New York City, is a hodge podge of scenic shots made on various outings and vacations that could be given more substanial continuity by the addition of a series of descriptive titles. This filmer used a Keystone camera with f/2.5 lens.

Amateur Clubs . . .

• *Continued from Page 174*

2nd at the St. Felix Playhouse. Among films making up the program, which will be open to the public, are "How To Become An Amateur Cinematographer," by Charles and Betty Peters, Beverly Hills, Calif.; "Indian Summer," by Bert Seckendorf, Brooklyn; and "Fantasy In Toyland," by Charles H. Benjamin, Brooklyn.

★

SANTA MONICA (Calif.)—Newly organized Cinema Guild of Santa Monica will now hold its monthly meetings the first and third Mondays of each month in the Board of Education Bldg. Club plans for 1948 include production of 8mm. and 16mm. full length features. Membership is open to interested cine enthusiasts in the Santa Monica area.

★

KANSAS CITY—The 8-16 Home Movie Makers have come up with a novel contest that keeps all members on their toes. Each time a member screens one of his own films, he is given a ticket bearing a number. Every three months a drawing is held for the "Personal Film Jackpot Prize." Idea, now highly successful, began as an incentive to get more members to show their films, according to president Robert C. Davis.

★

BROOKLYN—Bert Seckendorf, Charles Benjamin, Mrs. Bert Seckendorf, Charles Rose, and Irving Flaumenhaft were award winners in Brooklyn Amateur Cine Club's annual film contest.

★

KANSAS CITY Amateur Movie Makers concluded their 1947 Annual 8mm. Contest on January 28th, awarding 1st prize to E. M. White; 2nd prize to G. E. Martin; and 3rd prize to C. A. Stone. Group's 11th Annual Banquet was held February 25th at the Green Parrot Inn.

★

SEATTLE Amateur Movie Club's February meeting featured a screening of films which placed second in club's 1947 Vacation Film Contest, also a demonstration of indoor lighting as applied to both color and monochrome film.

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Syncing Projector And Turntables . . .

• *Continued from Page 152*

sound pitch, and therefore absolute constancy is essential in the motor or mechanism that drives the turntable. The eye, on the other hand, is comparatively insensitive to slight changes of speed and apart from the change of sound emitted by the projector it is practically impossible for anyone to detect the difference on the screen when the speed is varied between comparatively wide limits.

In the synchronizing method about to be described, the turntable motor is free to revolve at its predetermined speed, so that variations in the projector speed have no effect on it whatsoever. This is because the turntable motor controls the projector in such a way that if it tends to speed up, it is automatically slowed down again by interference in the current flow.

The projector is deliberately set to run slightly fast. As soon as it exceeds the turntable in speed, a resistance is automatically brought into the circuit leading to the projector motor, thereby slowing it down; as soon as it lags behind the turntable speed, the resistance is short circuited and the projector speeds up, overtakes the turntable and the cycle starts all over again. This method is said to be the basis of the Synchrosound units marketed before the war.

In practice it is convenient to have two variable resistances, such as described in Fig. 1 of accompanying diagram. To set these resistances, first of all short-circuit R-1 and adjust R-2 until the projector is running at about 18 to 20 frames per second, as determined by stroboscope. Then with R-2 in circuit, adjust it without touching R-1 so that the projector will run at about 8 to 10 frames per second. The setting of these resistances should not require any further attention, thereafter.

We next give attention to the means for short-circuiting the resistance R-2. Two commutators (X and Y in Fig. 2) are connected mechanically to the projector and turntable. These are made up of plastic insulating material such as bakelite, with two 90° brass sectors set opposite each other and a brass ring which is in contact with both sectors.

The brushes C and C-1 are in contact with the brass ring and therefore, continually in electrical contact with both sectors. The brushes A, B, A-1 and B-1 make contact with each sector alternately as the commutators revolve.

Now let us trace the electrical circuit as far as it relates to the projectors, first of all in stationary position, as shown in Fig 2. The current enters at W and flows via the brush C-1, the brass ring and the brass sector to brush B-1, from there it goes to brush B and in a similar manner out of brush C to the projector motor. In other words, the path just described, through the two commutators, has short-circuited the resistance R-2.

If the projector and turntable are both operating and therefore their respective commutators X and Y are revolving, the current will enter as before, at C-1. But instead of flowing continually through B-1 to B it will flow alternately through B-1 to B and then through A-1 to A as the commutators revolve. The position of the commutators while current is flowing from A-1 to A is shown in Fig. 3.

As long as the two commutators revolve at the same speed, the resistance R-2 is short-circuited. As we have already adjusted the resistance R-1, which is a permanent fixture in the circuit, the projector motor just overtakes that of the turntable. Commutator X, therefore, will rotate faster than Y.

The result, shown diagrammatically in Fig. 4, is that while brush A-1 is in contact with a brass sector, brush A will be in contact with the bakelite insulation and while B-1 is in contact with bakelite, B will be in contact with a brass sector. The circuit, therefore, is broken since the current cannot flow through either set of brushes and R-2 is no longer short-circuited; R-2 being now in circuit in series with the projector motor will have the effect of slowing that motor down until commutator X is again brought into step with Y and R-2 is again short-circuited. With an equal number of sectors in each commutator it is essential that they should be geared to run at the same speed. Thus, if we desire to project the film at 16 f.p.s. on a projector having an 8 frame sprocket, the sprocket will revolve twice every second or 120 times per minute.

The turntable, we shall say, is operating at 33 1/3 r.p.m. If one commutator is connected to the projector sprocket, it will be necessary to gear up the other commutator and it should run 3.6 times as fast as the turntable. Few readers will have the facilities for turning out the gears necessary for this apparatus. However, these may be purchased ready to fit most turntables from the Boston Gear Company, Boston, Mass., or any of their national distributors. Also, they can be made up by any experimental machine shop.

The gearing described will also be correct for any projector having a 12 frame sprocket. In this case, the turntable commutator should have 3 sectors and the brushes should be set at 60° instead of 90°, as in Fig. 5.

It is necessary to provide some form of casing to hold the brushes and this casing must not revolve. This is not difficult to arrange and may be left to the reader's ingenuity, since the arrangement will vary according to design of the equipment in use.

Here lies one of the most important advantages of this arrangement; if the casing of either commutator be turned while projector and turntable are in operation, the relation of film to record will be varied. Thus it is possible, actually during projection and without stopping and re-threading the projector, to correct for any slight mistake which may have been made in the original threading of the machine or starting of the record.

There is another immense possibility, not yet fully explored, and that is that it should be quite possible when two turntables are used, to start the second one at a predetermined point in the film and not be more than one second out of synchronization.

One second is equivalent to two revolutions of the commutator. Thus by revolving the casing holding the brushes two revolutions, perfect synchronization would be regained.

To insure success with this system, it is absolutely essential, when the resistance R-2 is short-circuited (as described in paragraph 11), that the projector should be running faster than the chosen speed of 16 or 24 f.p.s. Unless this is done, synchronization will be lost and the projector speed will steadily drop behind that of the turntables, step by step.

It may appear that this method of controlling the projector speed would cause uneven operation, resulting in flicker on the screen during the periods when the projector was slowing down. This is not so. The projector runs quite smoothly and is not even subject to the slight variations in speed caused by fluctuating line voltage, or that annoying increase in speed that invariably results as the projector warms up after running a few minutes.

The commutators may be constructed in many ways and it is hoped the diagrams will suffice as a guide for those who would build their own. The following chart indicates the number of sectors that should go into each commutator, according to speed and frames per sprocket of the individual projector:

Projector Speed	Frames per Sprocket	No. sectors in projector commutator	No. sectors in turntable commutator
16	8	2	2
16	12	2	3
24	8	3	2
24	12	2	2

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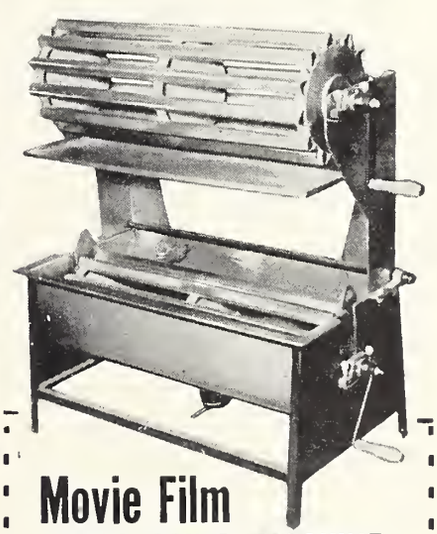
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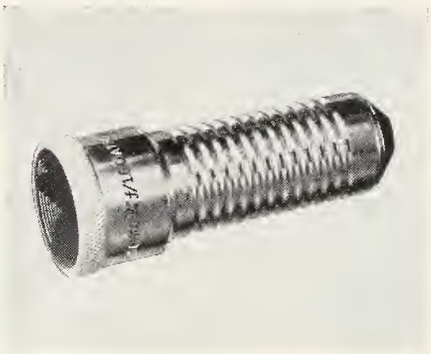
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News of What's NEW . . .

In Home Movie Equipment And Accessories



Short Throw Lens

A new projection lens for 8mm. projectors that affords a larger picture at a shorter throw is the Somco ¾″ f/1.6 projection lens recently introduced by Simpson Optical Mfg. Company, 3200 W. Carroll Ave., Chicago 24, Ill.

It is a wide angle projection lens, with coated elements, that fits Revere, Keystone, De Jur-Amsco, Ampro and other makes of 8mm. projectors. Manufacturer claims it produces more brilliant color, sharper and clearer black and white movies. List price is $18.00.



New Kodascope Speakers

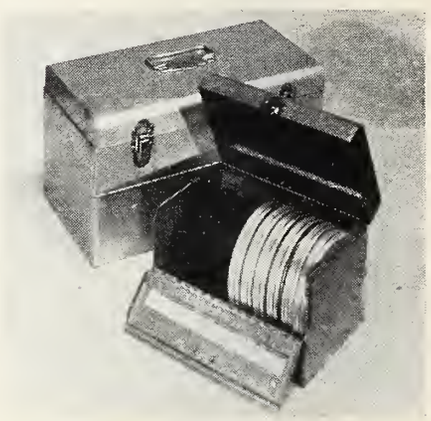
A twin-speaker unit, offering greater sound volume and definite gains in tonal quality, is available now—in strictly limited quantities—as standard equipment with Sound Kodascope FS-10-N Projectors.

The unit consists of two twelve-inch speakers built into the halves of a convenient carrying case that can be set up in several ways—joined or separated—to make possible optimum sound coverage in any auditorium. Set side by side, placed at an angle to cover the audience, or located at opposite sides of the auditorium stage or platform and connected by an accessory cord, the twin speakers offer a flexible means of adjusting sound to the arrangement of the seats and the size and shape of the auditorium.

The Sound Kodascope FS-10-N Projector will be available with either the single speaker or with the twin speaker. Price, with twin-speaker unit, $565.00.

Free Shooting Scripts

For a limited time only, Hollywoodland Studios, 9322 California Ave., Southgate, Calif., will include a complete Professional Hollywood Shooting Script and kit, composed especially for home movie filming, with purchase of a roll of 8mm. or 16mm. camera film.



Film Storage Cases

Twelve 8mm. 200-foot reels and cans can be stored in a new film storage case being marketed by Bell & Howell Company, Chicago. Another and larger case will hold twelve 16mm. 400-foot reels and cans.

The new type case has a durable, brown, baked-metallic finish which has high abrasion-resistant qualities. The upper portion of the case is hinged to make possible easy reading of the reel can labels and to permit easy removal of the film cans. Sectional dividers on the inside back and bottom of the case keep reel cans separated.

Title Letters

A new Fibre Foil letter for use in making colored movie titles has been produced by Prospect Products Company, 5 South Sixth Avenue, Mt. Vernon, N. Y. It comes in a variety of 18 colors and designs, providing a wide choice for the movie maker. Some of the designs are: Wood, sparklers, striped, waffle, and mottled effects. Properly lighted they will add much to your opening and credit titles.

The Fibre Foil letters hold to backgrounds and cloth without the aid of pins or adhesives and come in kits of

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Exceptional Fine Grain
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Same day processing included. See your dealer or send money direct.



Write for prices for developing and processing for 8mm. and 16mm. films bought elsewhere.
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Due to removal to new quarters Photo-Tech's Editing and Titling Services will be suspended during the month of March.

Photographic Technicians,
——INC.——
P.O. Box 3163 Charleston 32, West Virginia

two sizes. Kit No. 1 contains 100 letters and sells for $1.50; Kit No. 2 containing 444 letters and 6 colored backgrounds sells for $6.45.

Plastic Kits with letters 3/8, 1/2, and 3/4 inch high, in all colors, are also available. They have an adhesive backing and sell for $3.00 for 100 letters. A free booklet is available by addressing the Cine Department at the above address.



Projector Stand

A new type portable projector stand tradenamed "Adjusto-Stand" is announced by Bell & Howell Co., Chicago. Made of aluminum alloy, the Adjusto-Stand is guaranteed to support 300 pounds, even though it weighs only 12 pounds itself. The stand is collapsible into one compact unit, and is adjustable in height from 33 inches to 57 inches, a range which assures projection above the heads of the audience. The attractive spatter-finish top is 12 inches by 22 inches, large enough to hold all makes of motion picture projectors.

Three rubber-tipped supporting legs are joined to the shock-absorbing rubber-tipped center post by means of riveted, hinged units which grip in two places. Special locks prevent the height adjustment from slipping and a tilt adjustment operated with three thumb screws takes care of uneven floor level to give perfect alignment of the picture on the screen. Tilt adjustment of the table may be accomplished in complete safety while the projector is upon it, for although the tilt range is ample in all directions, the table cannot tilt enough to allow the machine to slip off.

Still Camera

Cine fans who are also still camera enthusiasts will find interest in the new 100 series Perfex 35mm. cameras introduced this month.

These new cameras, except for the focal plane shutter, are much like the

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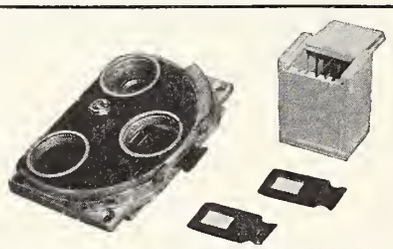
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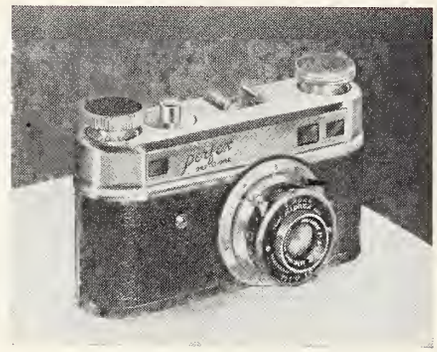
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present Perfex Camera that sells for $99.50. They are fitted with an Alphax shutter with speeds to 1/150th second and an F4.5 Wollensak coated lens and retail at $39.99. The same camera with shutter speeds to 1/200th second and an F3.5 coated lens will retail for $49.99.

The model 101 Camera with F4.5 lens is now available from dealers. The 102 Camera with F3.5 lens will be available within 30 or 60 days.

If your dealer does not have one in stock to show you, additional information may be had by writing direct to Camera Corp. of America, 844 W. Adams St., Chicago 7, Illinois.



Bolex Case

Bolex camera owners who take pride in keeping their camera in tip top shape will be interested in a new camera carrying case designed especially for the Bolex H-8 and H-16 cameras. Covered with brown "Lizagator," and lined with deep-blue or scarlet velvet, these cases represent fine craftsmanship and ample protection for camera and accesories. Construction is top-grade plywood, metal-reinforced at all corners, and completely dust-trapped. Baffles hold camera securely in place at all times. Extra space provides for film supply. Distributor is Baco Accessories Co., 5338 Hollywood Blvd., Hollywood, Calif. Price is $36.00.

Kodak Book Delayed

Because "How To Make Good Movies" is too popular, home movie makers who have looked forward to the reappearance of Kodak's movie best-seller are, unfortunately, going to have to wait just a little longer, Kodak has announced.

This painful price of popularity, gained as the result of being among the best books ever written, on how to make good movies, has been occasioned by an overwhelming demand for copies of the new, completely revised edition announced for distribution early this year.

In order to meet the vast demand for this 9th edition, the doubled order has been doubled again. The printers are now awaiting the paper to make this biggest print order possible. Deliveries of the new edition will consequently be delayed. Shipments of books to dealers are expected to commence in March.



Radiant Screen

Radiant Mfg. Corpn., Chicago, announces a new projection screen tradenamed "Easematic," which is a portable tripod model and available in sizes from 63 x 84 inches to 70 x 94 inches. The Easematic operates on a unique counterbalance principle, said to be entirely new in projection screen design. It gives the screen a greater range of height adjustments. For example, bottom of screen adjusts from nearly floor level to five feet. Counter-balance permits adjustments to be made as easily as raising or lowering a window. Constructed of steel and aluminum, unit is extremely sturdy, yet unusually light weight for its size.

Delayed Timer

Gadgeteers who would like to rig up a gadget to operate their movie camera while they themselves get into the picture, will find interest in a new delayed action timer adaptable for this purpose and now being marketed by Baco Accessories Co., 5338 Hollywood Blvd., Hollywood, Calif.

Timer is adjustable from ½ second to a full minute. Variable thrust adjustment compensates for various types of cable releases. Accessory sells for only $1.95. Still camera owners lacking this innovation built into their camera shutters, will also find it a valuable accessory.

Information PLEASE

Salvaging Dark Film (H. J. Winters, New York City.)

Q—During the war, when film was scarce, I purchased a hundred foot roll of black and white 16mm. film which the dealer claimed was fast, outdoor type. I exposed the film under good light conditions, but the result was greatly under-exposed. When I returned to the city, I confronted the dealer with my troubles. He explained the film was probably out-dated and promptly gave me a new roll upon payment of an additional dollar. This second roll turned out fine. My problem, however, is how to salvage scenes in the first roll of film which includes material I cannot replace.

A—The underexposed film undoubtedly can be made presentable on the screen by having it intensified, which lightens the image. ESO-S, 47th & Holly Kansas City, Mo., offers this service.

Converting 16mm. to 8mm. (H. E. McMasters, El Paso, Tex.)

Q—I have a model A-75 16mm. Keystone projector. Have you information as to how this projector can be converted to take 8mm. film?

A—We do not believe you would find it practical to attempt to alter your present projector to take 8mm. film. In the long run it would be simpler and probably less expensive to sell your machine and purchase one for 8mm.

8mm. Printer (J. R. Morgan, Black Mtn., N. C.)

Q—Where may I purchase a contact printer for 8mm. films?

A—We know of no firm who is manufacturing a standard 8mm. contact printer at this time, but the Oliver Engineering Co. (6537 Santa Monica Blvd., Hollywood, Calif.) does make up printers of this type on special order. Would suggest you write them first, giving them your requirements and asking for quotations.

Indoor Lighting (David Ravitch, Brooklyn, N. Y.).

Q—I wish to shoot Kodachrome movies indoors. I hope to be able to get unrehearsed, unposed shots and want to use lighting equipment best suited for the purpose. Would the recently announced Bensen Light be suitable for this purpose, using reflector photofloods? Would I need to use additional lights?

A—The Bensen Light should be adequate for the purpose mentioned. It would hardly be necessary for you to use additional lighting units unless, of course, you planned to take in very large indoor areas with your camera lens.

Splice Separation (Robert C. Amunrud, Anna, Ill.)

Q—I have a good splicer and use the best film cement obtainable, but as my splices become aged, they seem to deteriorate. Splices made a year ago, pull apart easily. I have been thinking of replacing my present splicer for the new electric splicer which is said to weld the film without use of cement. Would the heat from this splicer tend to shrink, warp or buckle the film? Also understand that the splice takes place in the middle of the frame. Doesn't this tend to prove distracting on the screen?

A—If your film is properly scraped—that is, if the emulsion is fully removed from the splicing area—and if good, fresh cement is used, your splices should hold indefinitely. What cement actually does is to soften—almost dissolve—the film surfaces, causing the two films to "weld" together. Obviously, if the scraped area is not thoroughly clean, the weld cannot take place.

We are familiar with the electric splicer you mention which butt-wells 16mm. movie film. The tests we made with this splicer were quite satisfactory. The film does not change in character in any way due to the heat, for the heated area is kept to very close limits. It is true that careless handling of the splicer will cause a fine white line to remain in the center of the splice, but this can be eliminated by careful operation.

Moving Backgrounds (M.Sato,Stamford, Conn.)

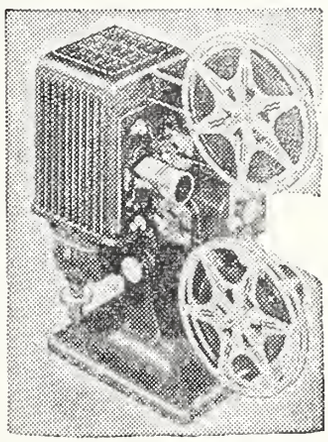
Q—I would like to shoot titles with moving backgrounds by projecting a scene for the background on a translucent screen. How can I synchronize my camera shutter with that of my projector so that I can film the projected image without causing the scene to fade intermittently?

A—You would find it quite difficult to synchronize the shutters of the two

• *Continued on Page 185*

* HAVE you a perplexing problem in photography, editing, titling, or processing of home movies? Then tell it to the editors. This "problem untangling" service is free to every reader of HOME MOVIES. Enclose stamped addressed envelope with your letter to Editor, Home Movies, 553 So. Western Ave., Los Angeles 5, Calif.

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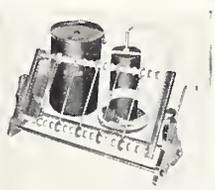
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16MM. B. & H. Filmo 70DA, 1" ctd. Cooke F:2.7 foc. mt., 2" Xenar F:2.8 ctd., 4" Cooke F:4.5, Comb. Case $395.00
16MM. Eastman Kodak Cine Special, F:1.9 lens foc. mt., 15mm. F:2.7 fixed focus, reflex finder, set of extension tubes, access., Case.. $653.00

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● THREE Beattie 500 watt boom spotlights $75.00 each. 100 foot 16mm. Stineman developing outfit; 4 100 ft. reels and drying racks $130.00. MacVan 16mm. printer with photoelectric light control $675.00. MARTIN HUGHSON, 141 Brantwood Road, Snyder, New York.

● FOR SALE De Vry sound projector 25 watt output AI condition like new must sacrifice at $350.00. Extra set of new tubes, extra motor and extra governor included at this price. GEORGE RICHARDS, 1223 Stowe Avenue, McKees Rocks, Pa.

● BOLEX H-8 Turret, B & L chrome lens coated, guaranteed same as new, $225.00 or 16mm. in trade. E. L. PALMER, 1802 Saunders Avenue, San Antonio, Texas.

● 'PROFITS IN HOME MOVIES" is an important book covering completely profit making plans for movie makers. Price postpaid $2.00. GENERAL FILMS, 4249 Barnett Street, Philadelphia, Pa.

● AMPRO 16mm. silent projector, 2,000 ft. capacity. With Apex sound head but no amplifier. Excellent condition, $150. File 60, HOME MOVIES, 553 So. Western Ave., Los Angeles 5, Calif.

● 16MM. sound projector complete with case, $139.50. H. E. TYNDALE, 2965 The Mall, Los Angeles, 23, Calif.

● BELL & HOWELL 3" Telephoto Lens F-4.5 for Type "C" screw-in mounts. $35.00. JOSEPH FULLAM, Saint James, New York.

● MOVIE Mite silent-sound projector with 37x50 Radiant screen. Used month. Perfect condition, $300.00. VIRGIL NIEBUR, Breese, Illinois.

EQUIPMENT FOR SALE

● EASTMAN Optical finder for Cine Special with extra bracket for adapting to additional film chamber. L.N. $80.00. P. RIDGELL, 447 So. Grand View Street, Los Angeles 5, Calif.

● CINE Special I" F:1.9 $475.00; Bolex H-16 F:2.7 Case $295.00; Sound Kodascope FS10N, Black Model $295.00; Gray Model, 2 cases $345.00. Complete Stock Cameras, Accessories. Free Catalog. CAMERA MART, 70 W. 45th Street, New York 19, N.Y.

● FOR SALE:—Franklin Dual EDITOR with 16 and 8mm. mechanism splicer, etc. used only a few hours cost $118.00 sacrifice $85.00. DeLuxe Ampro projector silent 16 case $135.00. F. H. BOYD, Ashton, Illinois.

● IMMEDIATE delivery: New Ampro, Victor, Natco, Bell & Howell, R.C.A. Sound Projectors. Keystone, Victor, Cinklox, Revere 16mm. Cameras. Ampro, Keystone, Revere 8mm. Projectors and Cameras. Full line of rewinders, reels, camera films. Castle, Official and Pictorial films. Write, ZENITH, 30B West 44th, New York City.

● LAAC ½" F:1.3 in focusing mount for Keystone Etc. never used. $45.00. FULLY'S STUDIO, 475 William, Buffalo 6, N.Y.

WANTED

● SHOTGUNS, TARGET PISTOLS AND RIFLES accepted in trade on cameras, projectors, screens editors, and everything photographic. If you have equipment of this type to trade in or if you wish to trade in your present photographic equipment toward new merchandise soon to be received, you will find our present allowances more than liberal. Write, describing your equipment and we will quote our allowances by return mail. NATIONAL CAMERA EXCHANGE, 86 So. 6th St., Minneapolis 2 Minn.

● 16MM. film, sound or silent, "Trail's End," 5 reels, and "That's My Daddy," 6 reels, with Reginald Denny, if priced reasonably. Write, giving price and condition to: RICHARD STANLEY, 1045 Central Avenue, Charleston 2, W. Va.

● TIME LAPSE RELEASE FOR CINE SPECIAL WANTED — battery operated type — State price and condition of equipment. DR. M. C. BEILKE, 27 Monroe Street, Chicago 3, Illinois.

● PROJECTION reels, 8mm. We allow (in trade) 4c for 50' and 2½c for 30' sizes and refund postage. Ask for Deluxe 40-page 1947 catalog! ESO-S, 47th and Holly, Kansas City 2, Missouri.

● WANTED TO BUY: Valette Sound Head. Must be in good working order. State price and full details in first letter. B. G. BLOME, 809 So. Racine Avenue, Chicago 7, Illinois.

● WANTED—Used equipment. Bargain list on request. PETERS. 41-B South 4th St., Allentown Pa.

● WANTED Responsible part-time representatives by established company producing color slides and 16mm. shorts to contact trade and maintain small rental library. Product in good demand. Commission. No investment required. Write CINEFILM, Box B, 633 S. La Brea Ave., Hollywood.

● WANTED—Used 16mm. sound FEATURES in good condition. Give title, condition and price desired. Will purchase complete private sound film libraries. What have you to offer? TED KRUGER, 233 E. Rockland St., Phila. 20, Penna.

● WANTED 16mm. Silent Features 5 to 11 reelers. (sound also) ROBERT BLOCH, 542 5th Avenue, New York, N.Y.

FILMS FOR RENT OR SALE

● CLEARANCE SALE. 16mm. Sound and Silent. Want a real buy in films! Take advantage of the I.C.S. yearly CLEARANCE of 16mm. sound and silent features, comedies, educationals, cartoons, novelties, etc. Send for list "A" today stating machine you own (sound or silent) and enclosing 3c stamp. INSTITUTIONAL CINEMA SERVICE, INC., 1560 Broadway, New York, 19, N. Y.

● JOE LOUIS VS. WALCOTT — OFFICIAL RINGSIDE MOVIES — 8.mm.—50 ft. $1.75; 100 ft. $3.50; 200 ft. $6.50; 400 ft. (Blow-by-Blow) - $13.00; 16mm.—100 ft. $3.50; 400 ft. $13.95. Also 18x24 GLASS BEADED SCREEN, $2.50. Mail check or money order to CROWN CAMERA CO., Dept. HC, 507 Fifth Ave., New York, N. Y.

● HOME FILM RENTALS 16mm. sound: "Enchanted Forest" in full color; Abbot & Costello, Durbin, Crosby, Laurel & Hardy etc. Features and shorts. For sale: Abbott & Costello 1 reel comedy, B-16mm. Castle, Official catalogs. Write LEWIS FILM SERVICE, Box 1597, Wichita, Kansas.

● PROJECTOR OWNERS! A dazzling reel to pep up your movie show "BLOND IN BLACK", 8mm. 50 ft. $3.00; 16mm. 100 ft. $6.25 prepaid, no C.O.D.'s. CAMERA CIRCLE, Inc., 126 Greenwich Street, New York, 6, N. Y.

FILMS FOR RENT OR SALE

● FOR your parties-Glamour, Comedy, Travel, 8mm., 16mm. films-slides. Two-scene Kodachrome sample film-dollar. Sample slide-35c. Catalog, film sample—quarter. CAMPUS FILMS, 668-K, Ithaca, New York.

● CANADIANS. Castle "Royal Wedding" or "News 1947" now available in 8mm. at $3.00 and $8.75; 16mm. at $4.50 and $13.75; sound at $23.00. CADWALLADER'S, 996 Weston Road, Toronto 9, Ontario.

● NEW Caesarian delivery—Latest hospital photography now available 400 ft. Kodachrome—B&W. 8mm. and 16mm. MEDICAL RESEARCH FILM LIBRARY. Dept. G. 1569 Broadway, Brooklyn, N. Y.

● QUOTE—HOME MOVIES Magazine—November. "The Great Train Robbery should be in every collection. The most important film in history of motion pictures." Buy it today—16mm. only—$9.75. SHERWOOD PICTURES, 1569 Broadway, Brooklyn 7, N.Y.

● UNIQUE Novelty Movies (8mm-16mm.); Cartoons sports, musicals, nite club acts thrillers. Finest reel entertainment. Color slides. Films bought-sold-exchanged. Catalog and refund coupon 25c coin. JACK PROCTOR CO. Box H-161 Melrose 76, Mass.

● CHILD IS BORN BY CAESAREAN DELIVERY. Project outstanding Movie production free. Send postal immediately. MOVIE FILMS, Hamilton, 25, Ohio.

● "CREAM of the Crop" Hollywood's TOP GLAMOUR selections. Art slides, movies, photos. Samples 10c. THOMAS, 2709 West Avenue 34, Los Angeles 41, California.

● EXCITING movies. Beautiful alluring art models. 4 new 100' 16mm. releases $6.00 per reel. Send dime for sample strip and list to GLAMOUR FILMS, P. O. Box 1844, Bridgeport 1, Conn.

● LATEST releases Castle Official Pictorial B 16mm silent sound films. Sales, rentals, exchanges. Catalogue listing over 3000 films, accessories, etc., 2-3c stamps. REED. 7508 Third Ave., Brooklyn, N. Y.

● SAVE YOUR TIME AND MONEY! Send for FREE LISTS and particulars. Hundreds of Good Movies at your doorstep. B & C FILM SERVICE, Dept. HM, 561 Michigan Ave., Detroit 26, Michigan.

● 50 NEW daring subjects in our catalogue of beautiful girls available in sound, silent & 8mm. PIQUE PICTURES, P.O. Box 123, Station B, Dept. G, Brooklyn 16, N. Y.

● CLOSEOUT bargains. 8-16mm. Sound, silent. Large list dime. WARRINGTON FILMS, 141B Knecht Ave., Halethorpe 27, Md.

● COLOR SHORTS. 16mm. only. 100' Kodachrome $16.50. Write for list. WURTELE FILM PRODUCTIONS, Box 504, Orlando, Florida.

● FILM FUN offers you the finest collection of beautiful girls. Available 8mm. and 16mm. FILM FUN, 1569 Broadway, Brooklyn 7, N. Y.

● SELLING OUT! 8MM COMPLETE LIBRARY 200 ft. $3.75; 16mm. 6 reel sound, "Jesus of Nazareth," Like new $40.00. Lists free. JEFFERSON FILMS; Sandusky, Ohio.

● RARE B-16mm. Silent-Sound Films. Brand new 1600' cans, $1.25 each. $12.00 per dozen. INTERNATIONAL, 2120 Strauss, Brooklyn, New York.

● ART Movies B & 16mm., sound and silent. Reasonably priced. Extra good quality. List free. P. O. BOX 103, Malden, Mass.

● ATOMIC FURY (Bikini bomb tests) 8mm., 50 ft., $1.75, Kodachrome, $6.50, 16mm., 100 ft. $3.50, Kodachrome, $13.00. Big film catalog, 10c. WORLD IN COLOR, Elmira, New York.

● A TIP FOR MOVIE SHOPPERS! The finest glamour movies are produced and stocked by us. Brochure 25c—List 10c. SUPERLATIVE, Montrose, California.

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● EXCLUSIVE HOME MOVIES—Select Films, for sale Write for free list. HOME PIX, 1674 Broadway, New York 19, N.Y.

● HOLLYWOOD Films. Color sample $1.00 (refunded). Catalogs, 10c (refunded). STONE, Lunenburg 8, Mass.

● SOUND shows $2.00 per day. Reduced prices on films and equipment. Send for catalog. JENKINS' AUDIFILMS, Box 395, Selma, Alabama.

● USED and new castle films B-16mm. silent and sound. Send for lists. ALVES PHOTO SERVICE, INC. 14 Storrs Ave., Braintree 84, Mass.

CAMERA FILM

● BOLEX 8mm. owners attention! 100 rolls Anscocolor double 8mm. $11.95! (Processing $2.00 at our plant.) Other ESO-S 100' double 8mm. films; DELUXE SEPIA, $6.00, SUPREME X $5.50, both process without additional charge. ESO-S, 47th and Holly, Kansas City 2, Missouri.

● "NEGPO" titling film, spooled dalite-loading, processing free! Black letters on white background will project white-on-black! Double 8mm., $1.25; 16mm. (100'), $2.25. Deduct 10% for 3-roll orders. ESO-S, 47th and Holly, Kansas City 2, Missouri.

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CAMERA FILM

● MOVIE film at tremendous savings Kodak Super X Gov't stock, Tested, Guaranteed! 16mm. 100 ft., $2.95; 50 ft. Magazine, $2.50; Double 8mm. 25 ft., $1.65. Super XX, 50c add'l. each roll. FREE Processing. Fast Service. PHOTO SURPLUS SALES, Box C-9, 12 Duane St., New York City.

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● REPERFORATION any brand 16mm. b&w or color film for use in 8mm. cameras! Perforations guaranteed. $2.00 per 100 roll. Mail films insured marked "reperforate" for ESO-S, 47th and Holly, Kansas City 2, Missouri.

● DOUBLE 8mm. Weston 12, anti-halo film, three rolls double 8mm. $3.45; six rolls single 8mm. for Univex, $4.60. Fresh-dated! Processing free! ESO-S, 47th and Holly, Kansas City 2, Missouri.

● 16MM. Kodak Super X 50 ft. magazines tropical packed, outdated but guaranteed to satisfy, $2.25 each, 5 for $11.00, including processing. CAMERA PLACE, 3707 Eastern Ave., M Baltimore 24, Md.

● SOUND 16mm. camera film for 16mm. Sound Cameras, B winding. Sold with free finishing at $4.45 per 100' roll, outdoor Westen 16! Indoor Westen 100 film, $5.95! ESO-S, 47th & Holly, Kansas City 2, Mo.

● MOVIE Films 100' 16mm. $2.25, three rolls $6.00. Special panchromatic Weston 24—$2.50. Ready made titles 15c. AMBASSADOR, 479-A Quincy Street, Brooklyn 21, N. Y.

● GUARANTEED fresh 400' 16mm. positive b&w film, $4.25 postpaid! New 100' camera spools with cans, 25c, per set. ESO-S, 47th and Holly, Kansas City 2, Missouri.

● COLOR film for single 8mm. Univex, Revere and B and H. Guaranteed fresh! Processing free! $2.25 per 25' roll; three rolls, $6.50. ESO-S, 47th and Holly, Kansas City 2, Missouri.

● FAST indoor-outdoor film, Weston 50. 25 ft. double 8mm. $1.45, 100 ft. 16mm. 3.45. Free processing! M.K. PHOTO, 451 Continental Ave., Detroit, 14, Michigan.

● ATLANTA, GA.—and vicinty. Order 8mm. ESO-S films from DIXIE FILM SERVICE, East Point, Ga., Calhoun 5679.

● 16MM. Kodak Super XX 50 ft. magazines outdated but guaranteed. 8 for $15.00 with processing. JOSEPH FULLAM, Saint James, New York.

● WIRE RECORDER-sound for your silent projector, free circular. ATLANTIC FILMS, Reading, Pennsylvania.

● DOUBLE 8 and 16mm. Processing service, free circular. ATLANTIC FILMS, Reading, Pa.

● BULK FILM for home processing, free circular. ATLANTIC FILMS, Reading, Pa.

LABORATORY SERVICES

● FOREIGN-make color & b&w, 16mm., 8mm., and 9½mm. films processed. Bulk films finished at competitive prices. (Dealer courtesy.) Address ESO-S, 47th and Holly, Kansas City 2, Missouri.

LABORATORY SERVICES

● MOVIE FILM PROCESSING—Finest Automatic Machine Processing, 8mm., 16mm. 48-hour service. Also duplicating, editing, titling, other lab services. Send for list of prices. FOTOSHOP, INC., Room 118, 18 E. 42nd St., New York, N.Y.

● PRINTS from your movie films? Yes. Send a small piece (Color: Black & White) and one dollar to get enlarged negative and 2 enlargements. CURIO PHOTO, 1187 Jerome Ave., New York City.

● SOUND added to your 16mm. silent film. Your script synchronized perfectly into a composite sound film. Guaranteed 7 day service. CINEVOX, 6912 Melrose Avenue, Hollywood 38, California.

● ANY size movie film enlarged to beautiful PHOTOGRAPHS. 3 Wallet-size, two 5x7 or one 8x10 for $1.00. ARTCRAFT, 1602 Coney Island, Brooklyn 30, New York.

● ROLL films developed and printed mammoth size 30c—six or eight exposure. FILMS, P.O Box 688, Station H. Los Angeles, California.

● NO negative??? Send picture and $1.00 for new negative with enlarged print to CURIO PHOTO 1187 Jerome Ave., New York, N.Y.

TITLES AND SUPPLIES

● TITLES. "If it's worth shooting—then it's worth titling." We make Amateur titles the Professional way. A trial order will convince you. Send 25c for 3 "THE END" titles (state mm. size wanted) samples and price lists. Ask for a free copy of "TITLING TIPS." PRODUCER'S SERVICES, 6816 Fountain Ave., Suite 18-A. Hollywood 28, California.

TEN SIMPLE RULES FOR MAKING TITLES 25c. illustrated booklet giving detailed instructions, WESTWOOD CINE SHOP, 635 Victoria Street, San Francisco 12, California.

● MOVIE TITLES, beautiful hand lettered to insert into your home movies 20 assorted 8-16mm. B&W $2.50; 8-16mm. color $7.50 postpaid, no C.O.D. Specify size, satisfaction guaranteed. FILM ASSOCIATES, Dayton 9, Ohio

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● SEND name for particulars and membership in Film Exchange Bureau. Your old films exchanged for new subjects. SCREEN SUPPLY SERVICE, 514 Main Street, Cincinnati 2, Ohio.

● Tired of your films? Swap them! No cash charge. Send for our swap plan. HARVEY R. IRIS. Box 539, Brockton, Mass.

MISCELLANEOUS

● DISTRIBUTORS wanted: Make big money selling our new sensational movies. Send for sample 16mm. S. O. F. $10.00, 16mm. silent, $7.50 8mm. $2.50 and receive our full wholesale price list ULTRA PICTURES, P O. 319, North Hollywood, Calif. Dept. H

● MOVIE STILLS 8 x 10 stars, westerns, large collection. List ten cents. JUBILEE, 723 7th Avenue, New York, N. Y.

● BEAUTIFUL LIFE LIKE STATUETTE made from your choice negative. About eight inches tall and colored to your specifications. Single figures $1.50. MARRA, 7912 Franklin Blvd., Cleveland, Ohio.

Information Please . . .

● *Continued from Page 183*

machines without employing elaborate and costly equipment. We advise that you speed up your projector so that it is running faster than your camera. This will minimize if not entirely eliminate the fading mentioned.

Supplementary Lens (P. A. Vincent, Portsmouth, Va.)

Q—Instructions that came with a titling set I recently purchased advised shooting my titles with aid of supplementary lens that focuses at a distance of 40 inches. When I sought to purchase such a lens from my camera dealer, he advised that I couldn't use a supplementary lens with a camera with fixed focus lens. Please tell me why, also what is the alternative.

A—Your dealer is in error. You can use a supplementary lens with a fixed focus lens as well as with a focusing lens. When using the supplementary lens with a focusing lens it is necessary to set focus at infinity, and this fact may have misled the dealer with regard to the fixed focus lens. But in view of fact that the fixed focus lens is set for universal focus which gives infinity results as well as medium distance results, use of the supplementary with such a lens should enable you to obtain titles in sharp focus.

Processing Color Film (Lawrence Biehler, Palisades Park, N. J.)

Q—Do you have any formulae or instructions for processing color movie film? My present processing equipment is for single 8mm. film. Could I use the same for color film?



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8m/m — Duplicates — 16m/m
Scenic places in U.S.A. and Europe.
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Includes Processing
3 for $6.50

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8mm enlarged to 16, 16mm reduced to 8
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Made in B&W or color on latest electronic controlled printers
Distinctive titling and editing
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48 hr. Service

All movie film completely processed within 48 hours from time of receipt. "Controlled" automatic-machine processing assures you of the finest results.

8mm 25 ft. Roll..... 65c
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Add 10c for projector spool and postage.

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8mm 25 ft. Dbl. B..... 1.65
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100 ft. Single B	$1.15	$2.35	$2.40
100 ft. Double B	$1.65	$3.85	$3.95
100 ft. 16mm.	$1.55	$3.80	$3.90

Since the above prices do not include developing, why not get one of our low cost developing sets and develop your own movies? The set consists of developing rack, tray, safelight and set of prepared developing powders, together with a simple step by step instruction sheet. 30 ft. single B set $4.20; 33 ft. Double B or 16mm. set $5.85. Show your movies two hours after they are taken.

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Davenport 7, Iowa

8mm. THRIFTY FILMS
25' dbl 8mm. Regular Panchromatic Weston speed 32-24..... $2.25
ALSO AVAILABLE
100' 16mm., same speed..... $6.00
prices include machine processing
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FEATURE PROGRAMS COMPLETE WITH SHORT SUBJECTS **$4.95**
SEND TODAY FOR NEW 194B CATALOG
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INSTITUTIONAL CINEMA SERVICE, INC.
1560 Broadway New York 19, N.Y.

A—Kodachrome cannot be successfully processed by anyone other than Eastman Kodak Company. While some amateurs have been successful in processing Ansco Color Movie film, the manufacturer does not recommend that the amateur undertake this work because special equipment is involved. It seems that successful processing of Ansco Color requires that the film undergo the process with the least possible exposure to air. Using ordinary home processing reels or racks would not make this possible.

Backwinding 8mm. Magazines

(Howard S. Janton, Westwood, N. J.)

Q—I have a Kodak 8mm. magazine camera. I have hesitated to backwind the film in the magazine, in order to make lap-dissolves, fearful it might cause scratches or other marks on the film. Is there any basis for this?

A—The 8mm. film magazines are very carefully made and therefore will not scratch film travelling within the magazine in either direction. We have seen a great many lap-dissolves so made, and none have resulted in scratched or damaged film.

Cine Workshop . . .

• *Continued from Page 157*

important that the tripod be secured firmly in place so that it will not move even a fraction of an inch, once alignment has been accomplished prior to making the shot.

A few test shots are advisable before putting the gadget to practical use, to insure that in either camera position, the lens center remains the same with the relation to object to be filmed. Minor errors may be corrected by sanding the sides of the blocks with sandpaper glued to a plane, right-angled wood block.

For critical work, it should be noted that the ground glass of the Bolex H-16 camera measures approximately 7.6mm. x 10.5mm., while the film aperture of most 16mm. projectors is only 7.16mm. x 9.6mm. This means that image area seen on the screen will be less than that seen in the reflex finder. To correct for this, fine lines may be penciled on the ground glass of the reflex finder, outlining the limits of the projected area.—*Knut Brinch, Oslo, Norway.*

Splice Flashes

One way to eliminate splice flashes on the screen, caused by poorly joined film, is to paint the light streak with flat black lacquer. I use a small camel hair brush for this purpose, and apply lacquer to back of film. If applied on emulsion side, it will crack and peel off in a short time.—*A. E. Sylvester, Hillsboro, Oregon.*

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IMMEDIATE SHIPMENT



REELS, 8mm, 200 ft...3 for $1.00
REELS, 8mm, 200 ft...6 for 1.90
REELS, 8mm, 300 ft...3 for 1.35
REELS, 8mm, 300 ft...6 for 2.60
REELS, 8mm, 400 ft...3 for 1.50
REELS, 16mm, 400 ft. .6 for 2.90
CANS, 8mm, 200 ft....3 for .60
CANS, 8mm, 200 ft....6 for 1.10
CANS, 8mm, 300 ft....3 for .88
CANS, 8mm, 300 ft....6 for 1.66
CANS, 8mm, 400 ft....3 for 1.00
CANS, 16mm, 400 ft...6 for 1.90

REEL & CAN SETS
800 Ft. Reel & Can Sets.....$2.20 per set
1200 Ft. Reel & Can Sets..... 2.40 per set
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8mm, 200 ft. Holds 12 reels $4.00
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8mm. 50 Ft. $1.75 | 8mm. 100 Ft. $3.50
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16mm. 100 " 3.50 | 16mm. 400 " 13.95

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Motion picture studies of four alluring Hollywood starlets whose charm, form and curvaceous beauty will make these new subjects highly treasured. Each film 8mm. 50 ft. B&W $2.00, Kodachrome $7.50; 16mm. 100 ft. B&W $3.00, Kodachrome $15.00. (Order all four and we'll include a reel and can free!)

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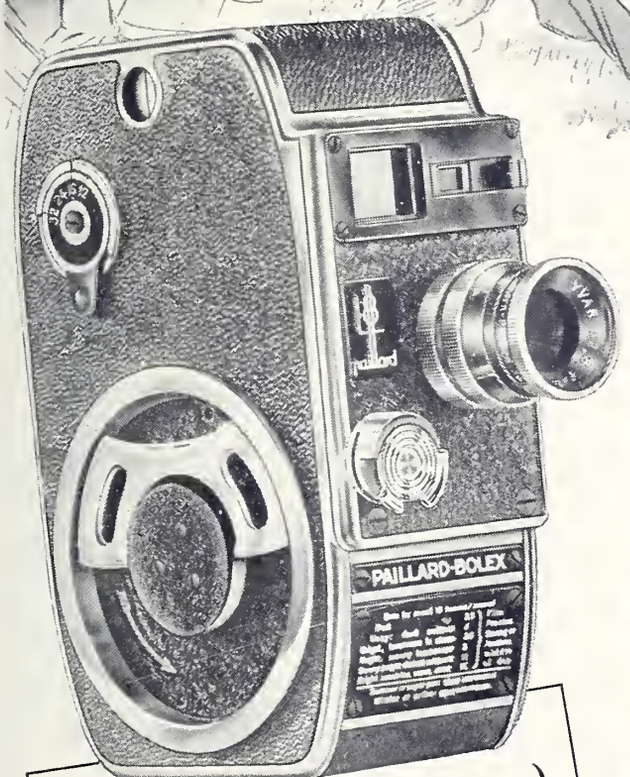
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WITH
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The world's finest lens of F/2.8 aperture—fully color corrected and antiglare coated—in focusing mount—makes sharp, sparkling movies even at full aperture.

People who know dogs are skilled in judging them—they can analyze the points and pick the winners. Careful buyers of movie cameras who are well versed in the lore of cine photography are equally expert in selecting the winner from among all small 8mm cameras. Picked on points, the Bolex Model L-8 is the winner every time.

Critical appraisal of a small 8mm camera should be based on: . . . ability to make sharp, rock-steady pictures from the first frame to the last. (*The L-8 is tops—speeds are truly constant.*)

. . . the quality of its mechanical design, the fineness of its materials, the skill and precision of the workmanship. (*The L-8 is the finest.*)

. . . consistent and dependable performance. (*The L-8 can always be relied upon.*)

. . . simplicity and ease of operation. (*The L-8 is the easiest to operate, and it is small enough to be carried in a coat pocket.*)

. . . completeness of features to make possible the taking of a variety of home movies—the kind that people enjoy seeing. (*The L-8 has speeds from 12 to 32 frames per second and built in view-finder corrections for accessory lenses.*)

. . . and, of course, on smartness and richness of appearance. (*The L-8 is covered with genuine, high grade leather—all metal trim is heavy chromium plated. Also included is a suede zipper case and braided leather wrist strap.*)

The Bolex L-8 is the proud product of the world-famous Paillard factories where men have held their heads high for more than 130 years because of the unsurpassed excellence of their craftsmanship. Yes, Bolex cameras stand supreme. Stop at your photographic store—see the Bolex L-8—make comparisons—then join the discriminating majority who have selected Bolex as the winner.

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You *drop in* a magazine of low-cost 8mm film . . . and this new Filmo Auto-8 is loaded! A quick touch to set the Filmocoted lens, and you're ready to shoot! Taking clear, sharp movies in full natural color or in sparkling black-and-white is as simple as that . . . with the Bell & Howell Filmo Auto-8.

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by

Bell & Howell

APR -9 1948

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HOME MOVIES



Felix Zelinka

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APRIL - 1948

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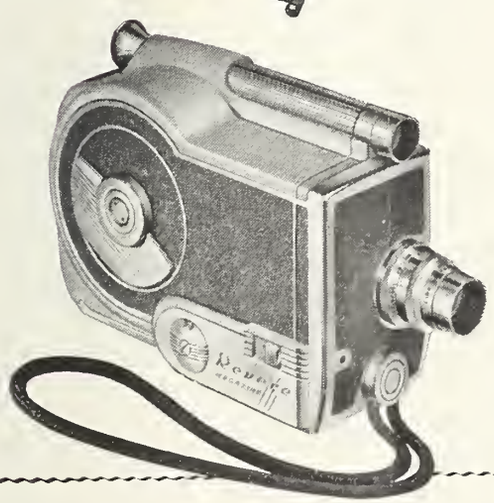
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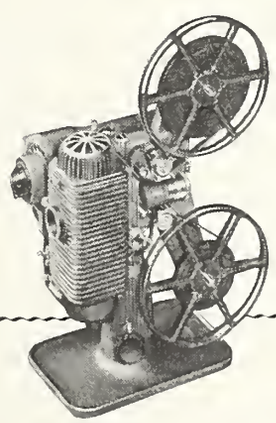
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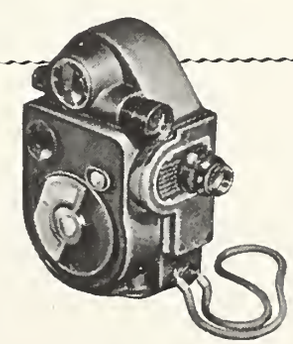
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HOME MOVIES

CHARLES J. VER HALEN, SR.
Publisher

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CINE roundup

Brief Topics Of Interest In The Realm Of Movie Making

Fifth Birthday

On February 20th, fifth anniversary of advent of Mexico's bustling new volcano, Paricutin, Ralph Gray was on hand early to make additional scenes of the cornfield phenomenon for his now lengthy historical film record of the volcano. Then on March 16th, Ralph turned the key in his sumptuous Mexico City apartment door, and hied himself by plane to the U. S. where he will soon take up the life of a nomad trailerite, roaming the highways and byways of every state of the union, shooting pictures and showing some of his movies to interested groups. Cine Clubs in cities in his itinerary are engaging Ralph for appearances when and if time permits a stopover.

★

Contest Rules

Not quite ready for publication are Home Movies revised rules for its annual amateur movie contest to be put in effect for the 1948 competition. However, one thing you may be sure, contestants' chances will be greatly improved by one decision which establishes separate classifications for the novice as well as the more experienced filmer. Thus the newcomer entering a 50 or 100 foot 8mm. film will have the same chance as the more experienced (and sometimes better equipped movie maker) competing with a 1600 foot 16mm. film. Readers, incidentally, who may have other suggestions to offer for improvement of Home Movies annual contest, are invited to share their views by letter with the editor.

★

Harvard Moviemakers

A club for making 16mm. films has been founded at Harvard College under the leadership of William Alden. Its first production entitled *A Touch of the Times* was written by Michael Roemer, a talented young author whose work has appeared in several national magazines. The organization has a large, enthusiastic staff including several photographers who saw service with the Signal Corps, plus many experienced actors.

A Touch of the Times is scheduled for release within the next few months and, after a Harvard premiere, will be shown at several Eastern colleges. Aim of the club is to produce motion pictures for distribution to college audiences and to instruct members in motion picture production.

★

Kodak's New Lens

Incorporating Kodak's new rare element optical glass and Lumenized with Kodak's ultra-hard lens coating is the new Kodak Cine-Ektar lens, 25mm. f/1.4, which brings to the 16mm. field the professional quality of the famed Ektar lens line.

The new lens represents the superior results obtainable as a result of advanced optical developments. Hitherto, according to Kodak, it has been almost impossible to design a lens with an aperture as high as f/1.4 to give acceptable definition over a 28 degree field, but with the aid of the new Kodak rare element glasses such a lens is now a practicability.



The new Cine-Ektar lens has seven glass elements which provide better definition and resolution at f/1.4 than heretofore has been possible at such high apertures. In addition, the new lens gives a much flatter field, which will also be a boon to photographers who desire the utmost in overall clarity and technical perfection. An outstanding feature of the lens is its long back focus which permits its use on the Cine-Kodak Special Camera. By means of adapters, the lens may be fitted to any 16mm. cine camera.

This new f/1.4 lens will focus sharply on objects as close as 12 inches from the

• *Continued on Page 240*



It helps keep them from squinting...

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TIPS ON TITLES If you're taking shots of children, try spelling out the title in toy wooden blocks. Or get one of the youngsters to scrawl the title on a piece of cardboard with black crayon.

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8 and 16mm

TRIPLE S PAN FILM

TIMELY TITLES

By EDMUND TURNER

★ Here are seven new titles on miscellaneous subjects, appropriate for those odd movies that were filmed at random, perhaps now need a caption to start them off on the screen. The seventh title, of course, is intended as a lead for your Easter movie. Photograph these in a typewriter titler or at a distance of eight inches using a 5-diopter auxiliary lens.















Announcing the new CRAIG *16mm* PROJECTO-EDITOR

Better looking—lower priced—that's Craig's new 16 mm Projecto-Editor! There are new features and advantages not found in any other action editor . . . a larger viewing screen—3¼"x4¼"—gives you a picture in greater detail than ever before . . . Improved illumination increases the picture brilliance of either color or black and white scenes so that the screen image is highly visible, even under the ordinary room lighting conditions. There is new ease in framing the picture—a handy on-off switch is built into the editor case—the cord leads out the back completely clear of all viewing, rewinding or splicing operations.

With the new Craig Projecto-Editor you can add Hollywood's touch and smoothness to your own personal home movies. You view each scene *in action* on a miniature screen—edit as needed—rearrange, splice and build unrelated, chopped up scenes into a smooth story telling sequence. Your film may be wound at any desired speed and the action carefully studied. The exact frame can be cut for titling or splicing. There's no guesswork because you *edit in action!*

Craig's new 16 mm Projecto-Editor is complete with a senior splicer and either the Senior or the Craig Master geared rewinds—a bottle of Craig safety film cement mounted on a hardwood base. Editor and Splicer are finished in a rich golden brown crackle enamel—rewinds are chrome plated.

Much of the fun of amateur movie making is in the editing. There's a thrill—and there's fun—and many hours of pleasant enjoyment in editing your own home movies. See it at your camera dealers now!

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16 mm Projecto-Editor alone retails for	$47.50
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16 mm Projecto-Editor with Craig Master geared rewinds	71.50

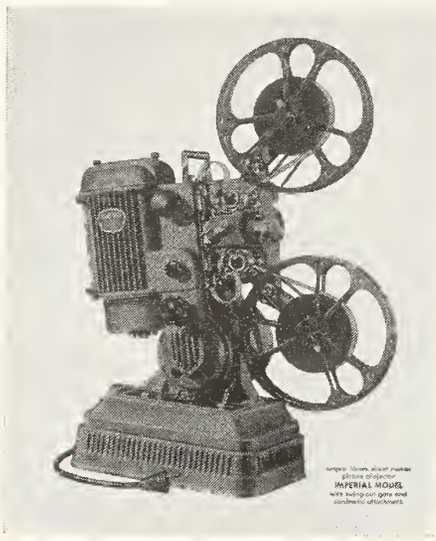


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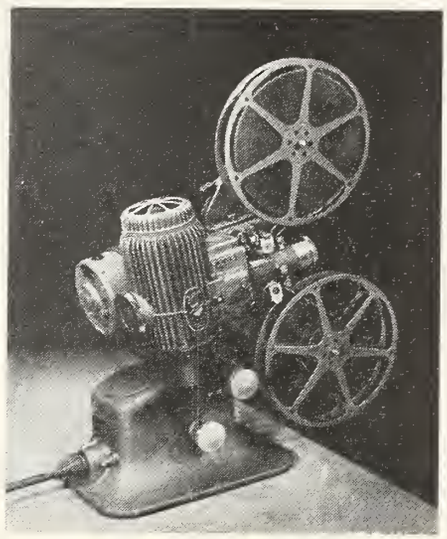
Lens: 2-inch f/1.6, coated.

Reel Capacity: 400 feet.

Rewind: automatic.

Special features: swing-out lens mount; automatic pilot light; still picture projection; safety shutter; reverse projection; automatic retractable extension cord; operates on AC or DC.; single row sprocket teeth permits projection of sound films.

Price: $276.00 with case.



B&H FILMO "DIPLOMAT"

Illumination: 1000 watts.

Lens: two-inch f/1.6, coated.

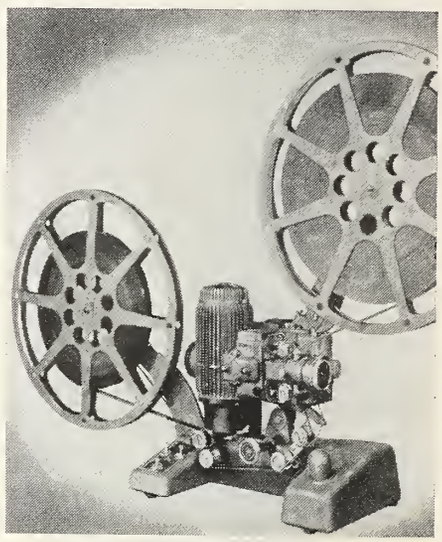
Speed: Variable by brake control.

Reel capacity: 400 feet.

Rewind: automatic.

Special features: no chains, no belts—all gear drive; metered lubrication; projects sound films, silently; reverse projection; radio interference eliminator; safe-lock film sprockets; side-tension compensators in film gate; pilot light.

Price: $273.30 incl. case.



B&H FILMO "SHOWMASTER"

Illumination: 1000 watts.

Lens: two-inch f/1.6, coated.

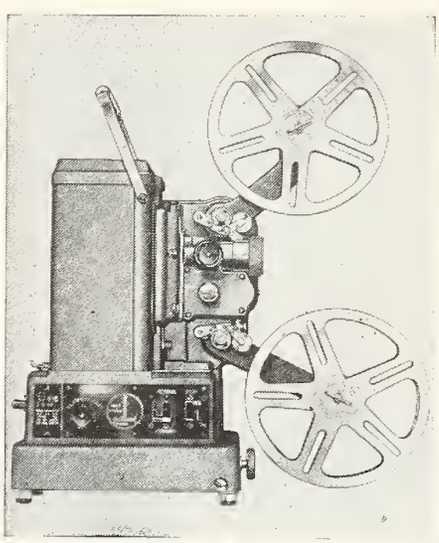
Speed: Variable by brake control.

Reel capacity: up to 2000 feet.

Rewind: automatic.

Special features: metered lubrication; still and reverse projection; safe-lock film sprockets; side tension compensators in film gate; pilot light; projects sound film, silently; two-speed lens focusing mount.

Price: $312.95 incl. case.



BOLEX "G-816"

Illumination: 750 watts.

Lens: Two: one-inch for 8mm films; two-inch for 16mm.

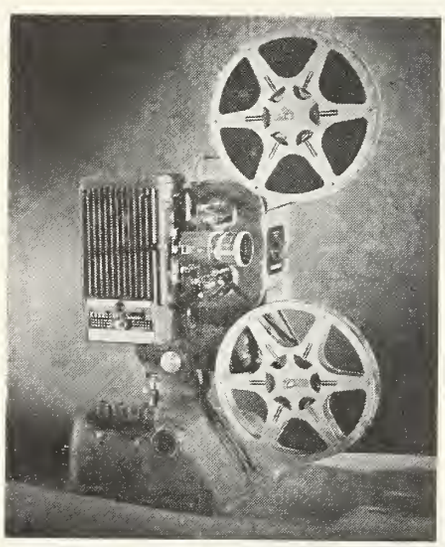
Speed: Variable, rheostat controlled.

Reel capacity: 400 ft., 8mm. or 16mm.

Rewind: motor driven.

Special features: projects either 8mm. or 16mm. silent films; reverse projection; illuminated wattage meter; still projection; centralized control panel; all-gear drive; forced draft cooling of film aperture; radio interference eliminator.

Price: $331.00.



EASTMAN KODASCOPE "16-10"

Illumination: 750 watts.

Lens: choice of 2-inch, f/1.6; 2-inch, f/2.5; or 1½-inch, f/2.5, all coated.

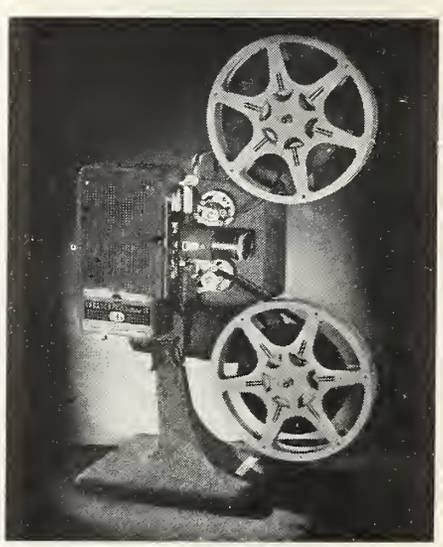
Reel capacity: 400 feet.

Speed: Variable, rheostat controlled.

Rewind: automatic.

Special features: tilt knob; manual framer; forced draft ventilation.

Prices: with f/1.6 lens, $127.50; with f/2.5 lens; $119.15; with 1½-inch f/2.5 lens, $122.15. Carrying case $16.50 extra.



EASTMAN KODASCOPE "16-20"

Illumination: 750 watts.

Lens: 2-inch, f/1.6, coated.

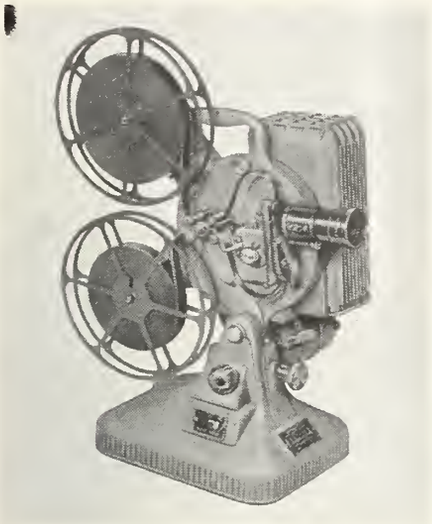
Speed: Variable, rheostat controlled.

Reel capacity: 400 feet.

Rewind: automatic.

Special features: indirectly illuminated push-button control panel; still picture and reverse projection; Cordomatic retractable extension cord; projects sound films silently.

Price: $245.00 incl. case.



KEYSTONE "K-160"

Illumination: 750 watts.

Lens: two-inch f/1.6, coated.

Speed: variable, rheostat controlled.

Reel capacity: 400 feet.

Rewind: automatic.

Special features: still picture and reverse projection; pilot light; enclosed reel arms; Cordomatic retractable extension cord; silent AC-DC motor; three-way master switch.

Price: $119.50.

NEXT MONTH

★

SURVEY OF 16MM. SOUND PROJECTORS

★

Survey this month is 4th in a series on available 8mm. and 16mm. equipment, for benefit of readers planning to buy. Watch future issues for surveys on editing equipment, splicers, exposure meters, tripods, etc.

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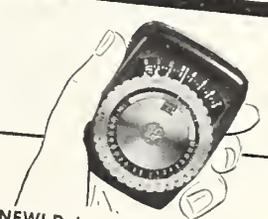
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Inside India	5	8mm. ☐	74	16mm. ☐
A Lost World	6	8mm. ☐	75	16mm. ☐
Peter Rabbit's Adventure	7	8mm. ☐		
Kittens Three	8	8mm. ☐		
Your Pets	9	8mm. ☐		
Aesop's Hare and Tortoise	10	8mm. ☐		
In Eskimo Land	11	8mm. ☐		
Giant Africans	12	8mm. ☐		
Congo Pygmies	13	8mm. ☐		
Infants Are Individuals	14	8mm. ☐		
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How to Catch (Baseball)	16	8mm. ☐		
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Information PLEASE

Night Cinematography (Jos. C. Necerato, Wrights Down, N. J.)

Q—What special technique is required to successfully film night scenes? I tried filming a railroad station in Frankfurt, Germany, using the widest aperture on my lens, and all I got were a couple of light spots on the film representing two electric lights. How does Hollywood film night scenes so they look like real night?

A—To film night scenes successfully you must have plenty of light or you must have a fast lens, say an f/2.5 or f/1.9. And you must use fast film. It is possible, of course, to shoot scenes at night with Kodachrome, providing the scene is well lighted or the scene is composed of lights, such as signboards, electrical displays, etc. Even then, this calls for a stop of f/2.5 or f/1.9. So if you want to do this kind of work with your movie camera, buy a faster lens. Elgeet Mfg. Co., Rochester, N. Y., incidentally, has announced a new fast half-inch f/1.9 lens for 8mm. cameras priced at $36.95.

As for the night filming technique employed in Hollywood studios, it must be remembered that the studios have unlimited lighting facilities and are able to directly control film processing to gain the desired results.

Positive For Titles (Walter Kloppman, Crivitz, Wisc.)

Q—I have been using black and white panchromatic 8mm. film for making titles. Recently I saw advertised 100 ft. rolls of 8mm. Kodak positive film priced considerably less. Does this have to be rewound on smaller camera spools in order to be used? What special processing is necessary? What is difference between two films?

A—The positive film would undoubtedly have to be rewound on 50 ft. camera spools in order to use it in your camera. However, this can be done in a darkened room, using a red safelight for illumination. Use your rewinds for spooling the film.

The difference between the two films is that the panchromatic film is essentially for picture use, to be reversed to produce the positive screen print. Positive film, on the other hand, is essentially a film for making duplicate prints. It is used with success, however, for making titles. Instead of reversing the film, it is developed to a negative and used that way. What happens, color values are reversed; black becomes white and vice versa. Therefore, to make titles that would appear on the screen with the letters in white on a dark background, the title card to be photographed would have to be white with the lettering in black.

Testing Lenses (George English, Jr., East Lansing, Mich.)

Q—I am interested in buying either a telephoto lens or a telephoto lens attachment for my 8mm. camera. However, I don't want to spend my hard earned money for a lens until I am sure which type is the best.

My local camera dealer has offered to let me take a telephoto and a telephoto lens attachment and try them in a series of tests on my camera. What would be the best way to test these lenses to determine which gives best results?

A—First we would recommend that the tests be made on Kodachrome film in order to test response of each lens to colors. Then you should make closeup as well as intermediate and long shots with each lens, making sure to set up a legible marker within the scene so that the lens and stop used can be identified on the screen.

Movie Record (Mrs. L. C. Ellis, Jackson, Miss.)

Q—I'd like to make a movie of my son's service in the Army Air Corps, filming snap shots, training school diplomas, decorations, etc. My son thinks stills would be better; I insist on making a movie. Could I film the above items by using a Master Titleer?

A—Yes, you could make a very interesting movie record using the Titleer or any titler affording a field area large enough to photograph the above named objects. Many movie amateurs have made similar family record films by this method.

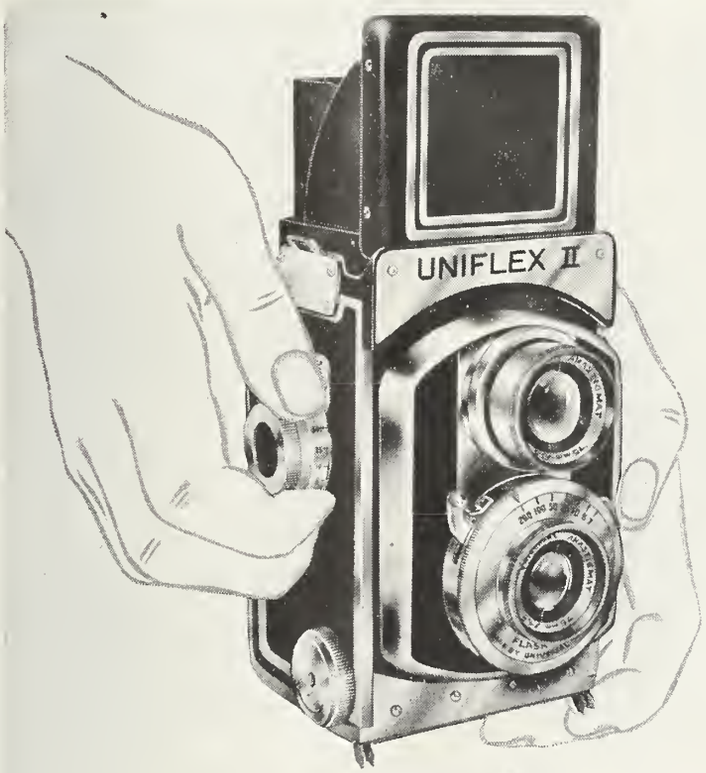
Lens Flare (John O. I. Lee, Honolulu, Hawaii.)

Q—Is a French Berthiot Cinor f/1.9 lens fully color corrected? In general is it a good lens? Also I have a 35mm. f/3.5 Berthiot Cinor telephoto lens. Is there supposed to be any difference between these two lenses in the results they produce? I recently exposed some Kodachrome, using both lenses alternately on my 8mm. camera and noted that the 12½mm. lens always gave better results. Scenes made with the 35mm. telephoto were marked with a bluish haze.

A—The Berthiot lens is one of the

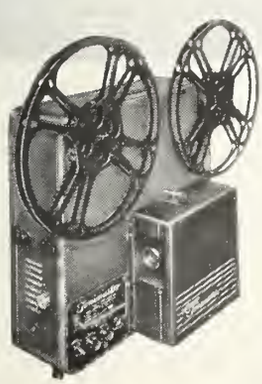
• Continued on Page 245

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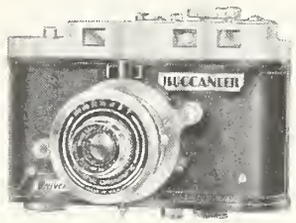
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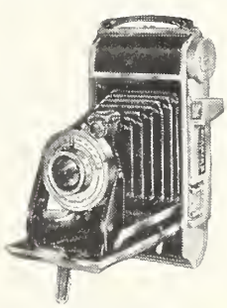
UNIVERSAL'S BUCCANEER

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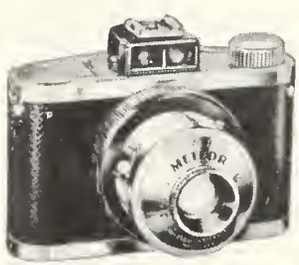
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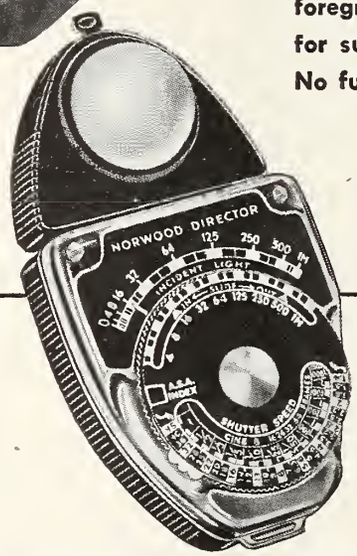
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*Reg. U. S. Pat. Off.

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†In American Bolex Co. files

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"We would like to endorse your Norwood Director Exposure Meter. We are now processing color for a large number of discriminating professional color photographers throughout the United States and Canada. The photographers that have changed to the Norwood Director have had a remarkable improvement in the quality and consistency of perfectly exposed transparencies. It is the difference between mediocre and perfectian in color."—*A large calar labaratary.*

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- ☐ A Waif's Welcome

Name .....

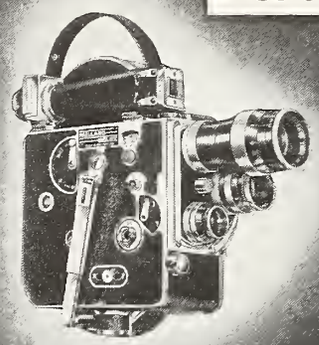
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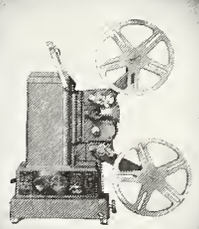
KERN-PAILLARD

Switar 12½mm (Normal) F1.5	$160.42
Yvar 25mm (Telephotol F2.5	$ 70.25
Yvar 37½mm (Telephoto) F2.8	$ 89.54

WOLLENSAK

Wollensak 12½mm (Normal) F1.9	$ 56.55
Wollensak 25mm (Telephoto) F1.9	$ 68.50
Wollensak 37½mm (Telephoto) F3.5	$ 49.90

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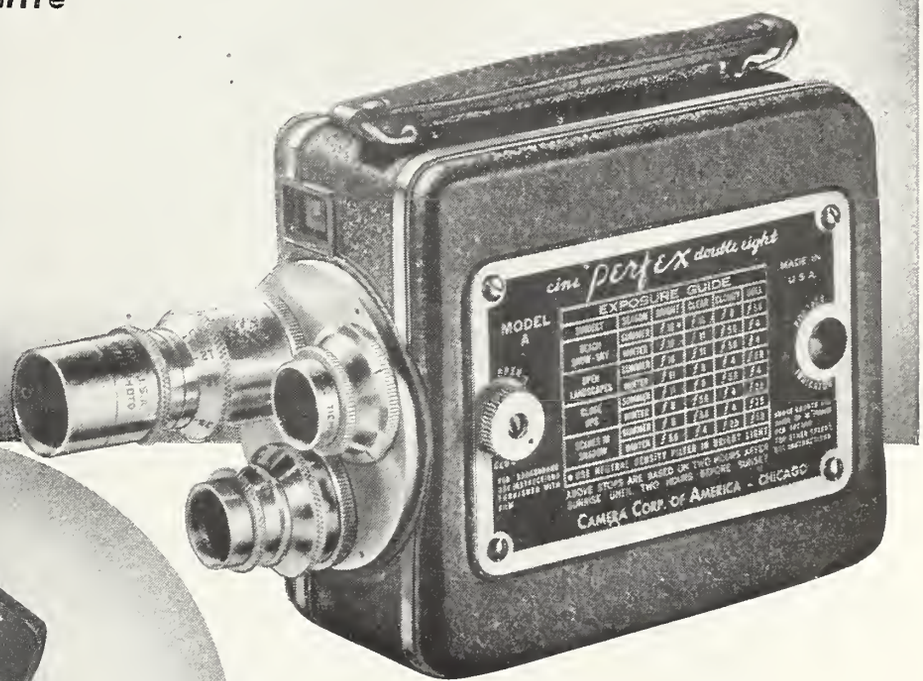
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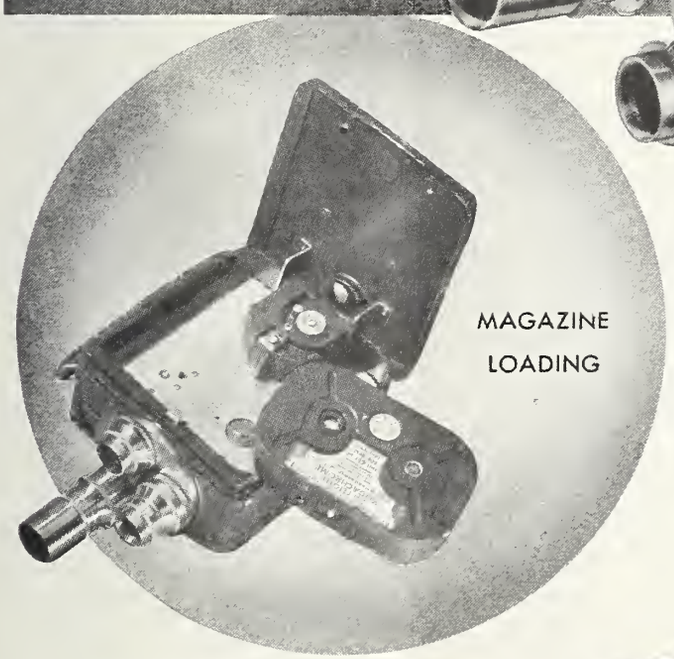
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● A FANCY LABEL on a can or a colorful jacket on a book attracts the eye and invites curiosity. Movies, too, take on added interest when the introductory title is colorful and attractive. Anyone can arrange letters on a background to form a readable title, but look what a little imagination and resourcefulness did in producing the nine attractive home movie titles above. Scissors, pastepot and a few pictures did the trick.

Fancy Dress For Titles

Scissor wizardry and a pastepot produce titles with a professional look.

By BERNARD GLUCK

THAT "first impressions are lasting ones" is certainly true with home movies. When a picture is introduced on the screen with an attractive title, audience interest is stimulated and an impression of quality created that remains throughout the showing.

One writer has said that main titles are the labels of home movies, and if these labels are carelessly made or otherwise unattractive, they have a marked effect on audience interest in the picture.

One of the most popular methods for making titles today is the use of block titling letters such as Mittens, Knight, etc. However, for main titles, something more is needed than title letters. Ornamentation and decoration combined with the letters help set the theme in the audience's mind and at the same time make the title more impressive.

If you are handy with shears and paste pot, use block letters for your main titles, you can add an attractive note to your title compositions by appliqueing pictures and designs cut from magazines, greeting cards, advertisements, etc., on the title card. The title letters, then, are arranged artistically to form an attractive pattern, similar to the examples pictured above.

"Willow Pond," for example, is composed on a light green blotter for background. The tree and ducks were cut from a child's story book and pasted in place as shown. The text was then arranged in two staggered lines.

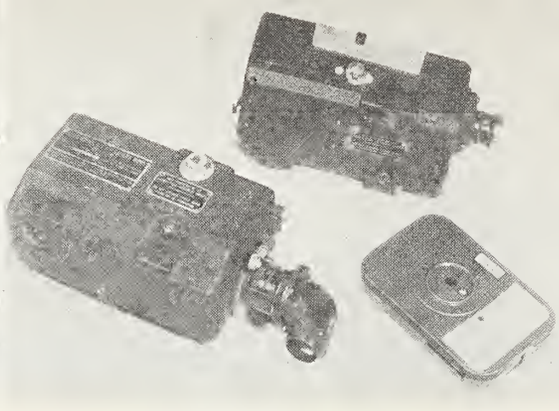
The decorations for "Weekend on the Farm" are from the same source and the title was composed in the same manner. Sometimes, giving a little variation

● *Continued on Page 246*

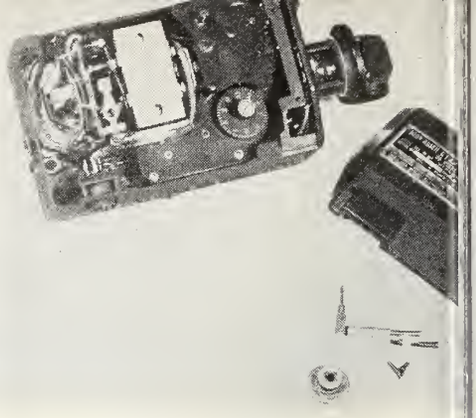
RURAL SCENE at left would make an appropriate title background for movies made on the farm, a tour in the country, etc. Letter title text over the photograph or use block letters. To use full picture area, shoot at distance of 30 inches. (Photo by Harold M. Lambert.)



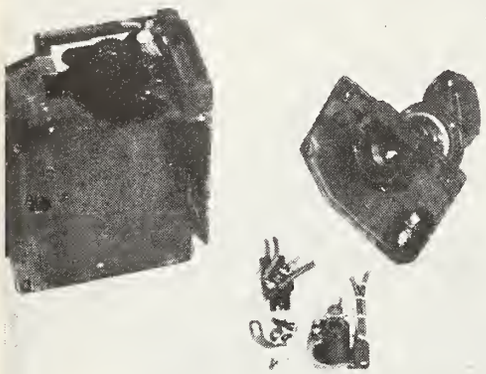
● SALVAGED G.S.A.P. camera shown with two possible power sources—battery and toy transformer.



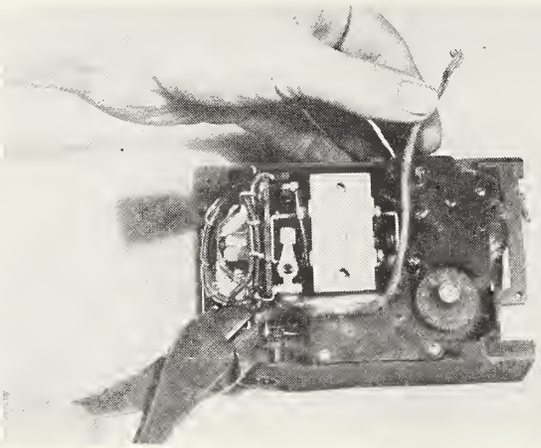
● CAMERA AT TOP is fully converted. Also shown is B & H G.S.A.P. and standard film magazine it uses.



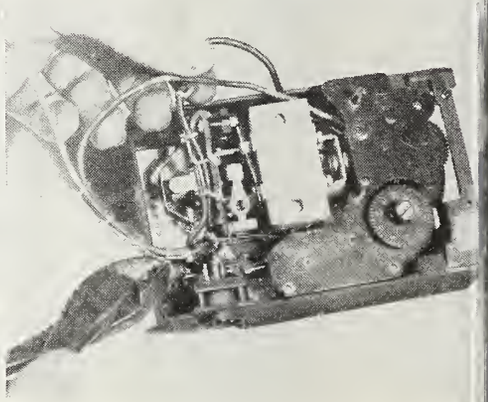
● CAMERA CASE on indicator side has been remov to show interior: electric motor, wiring, footage di



● OVERRUN SOLENOID, pointer, cutout and wiring removed from front of camera for alterations.



● HERE heater cord is removed completely, since it is unnecessary to normal operation of the camera.



● SHOWING METHOD for removing wires which fe overrun solenoid. They should be cut at socket.

Converting The G.S.A.P.

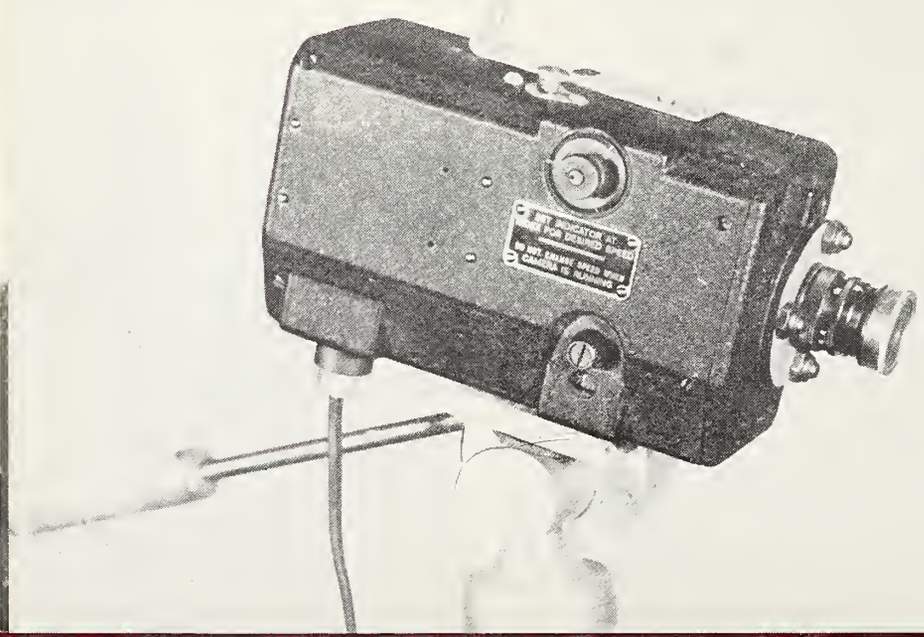
Excellent for personal movies are the 16mm. aircraft training cameras now available through government war surplus outlets. Here's how you can convert them for your own use.

By M. C. ANDERSON

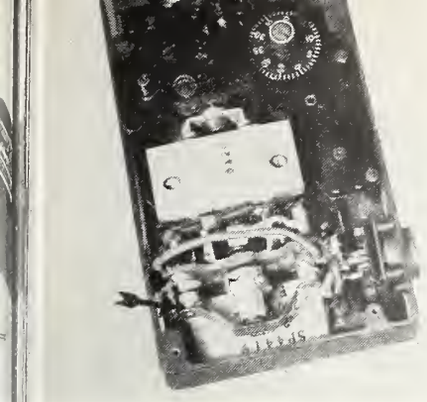
★ NOW AVAILABLE in quantity and at extremely low cost, surplus Gun Sight Aiming Point cameras afford the amateur movie maker opportunity to add a 16mm. camera to his equipment at very little expense. Ruggedly-built, these fine cameras are equipped with good lenses and take standard fifty-foot daylight-load film magazines. With very little effort these cameras can be rewired to operate on dry cell batteries, or through a transformer off the 110-volt house current. The addition of a finder, tripod socket and control switch converts the G.S.A.P. into an inexpensive and efficient home-movie camera.

G.S.A.P. cameras were built to record action during aerial gun battles, and were produced by several camera builders in a variety of models for both 12 and 24 volt D.C. operation. All of these cameras are driven by small, constant-speed electric motors. The motors are equipped with a thermostatic overload switch to protect the motor in case of a film jam, and with a governor to maintain constant speed.

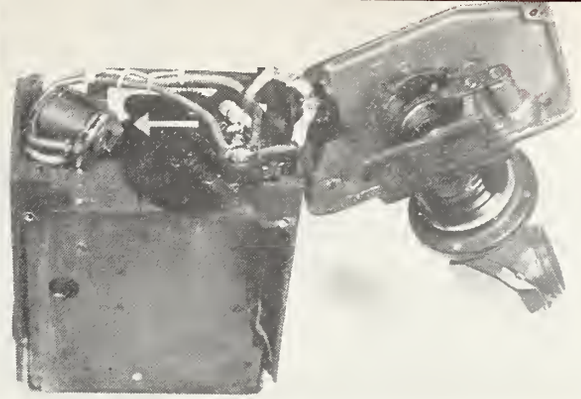
Some models were equipped with an "overrun" control which recorded action after the gunner ceased firing.



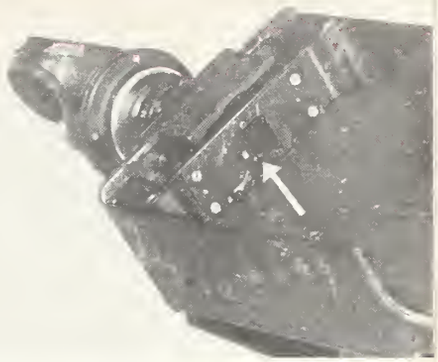
● THE CONVERTED camera, complete with viewfinder and tripod screw socket. The electric motor is driven by a power pack consisting of three 4½ volt radio "A" batteries in series. It also may be operated from regular house current reduced through ordinary toy transformer.



RROW POINTS to motor governor which should be disturbed when converting the camera.



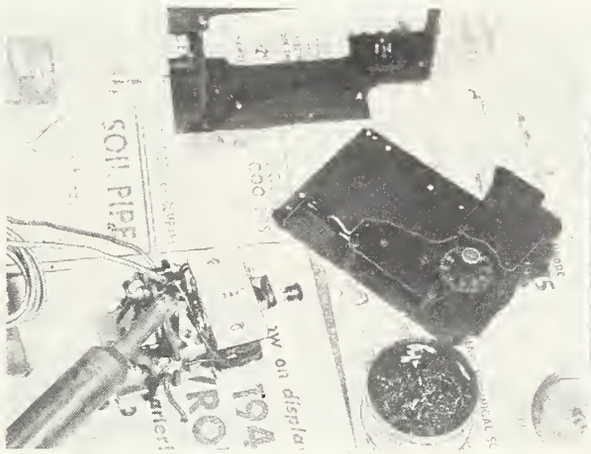
● FRONT OF camera removed to show overrun solenoid (arrow), heater socket and cutout overrun pointer.



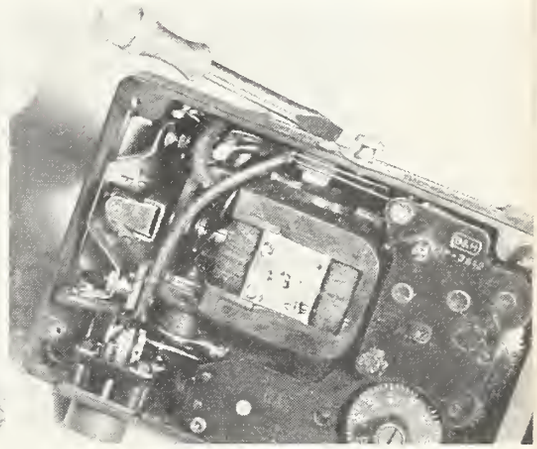
● OVERRUN POINTER, indicated by arrow, is removed and notch in the film aperture covered.



OTOR mechanism may be lifted out of the case removing four screws which hold it in place.



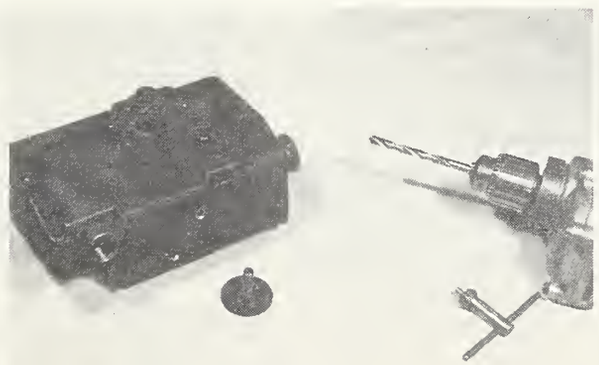
● A FEW SIMPLE CHANGES in wire connections on the tiny motor are easily made using only a solder iron.



● INSTALLING electric starting button in top of camera is next step.



F SALVAGED camera has lens erector system, as vn here, it should be removed, leaving only the lens.



● DRILLING and tapping socket for tripod screw in bottom of camera case completes the conversion.



● AFTER VIEWFINDER is installed on top, it may be aligned by viewing image on tissue screen.

A heating resistor kept the mechanism from freezing up at high altitudes. Some cameras were equipped with a 90 degree erecting lens system to enable them to shoot "around corners." This is easily removed and leaves a normal lens system. An external manually-set film counter records the film footage remaining unexposed, and a speed-control provides speeds of 16, 32 or 64 frames per second.

Of the G.S.A.P. cameras available on the market and suitable for use as a hand camera, the following models are most common:

Fairchild M-1, M-2, N-1, N-2,
Bell & Howell M-1, M-2, N-1, N-2, and N-5.

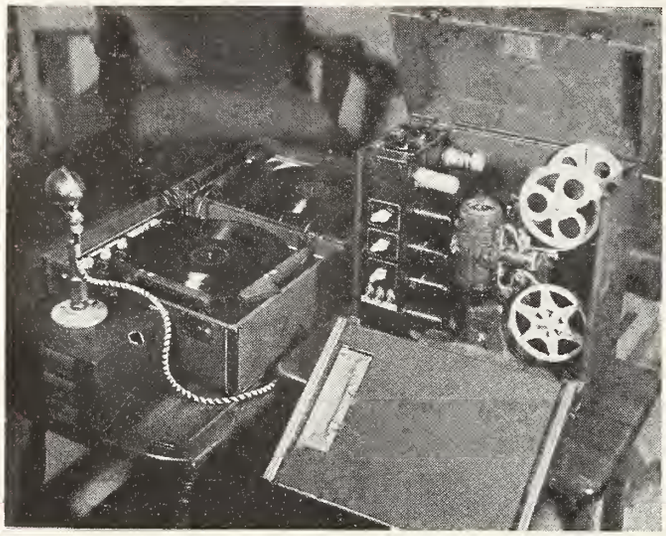
Of these, the M-1 and M-2 models have 12 volt motors, while all the N models have 24 volt motors. The only difference between the 1 and 2 models is the addition of a 90 degree erector to the lens.

All of these cameras except the N-5 are equipped with an F-4.5 telephoto lens of 3" focal length. The N-5 has a 1 3/8" focal length (35mm.) F-3.5 lens. The front of the lens barrel is threaded to take a yellow filter in a ring mount. The entire lens assembly is encased in a heavy protective sheath. Lenses on these cameras are fixed-focus and do not have the conventional F numbers. Stop openings are indicated simply by the letters B-H-D to indicate the light condition—Bright, Hazy or Dark. These may be converted to F numbers by use of the following table, or may be used "as is" for a quick an easy diaphragm adjustment.

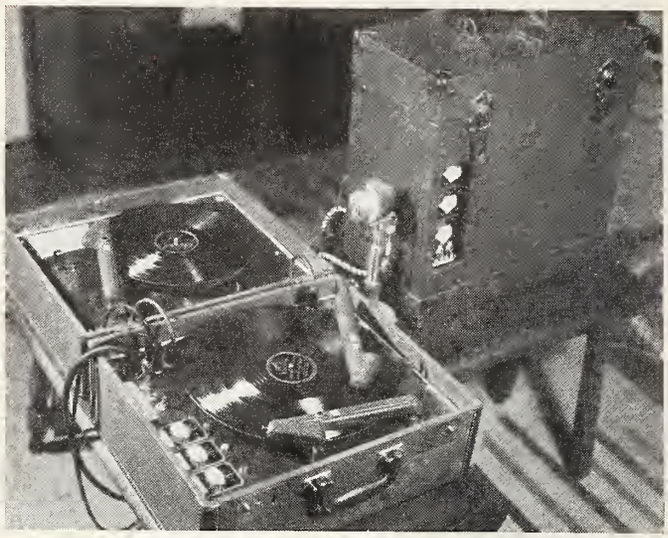
Shutter Speed	*B*	*H*	*D*
64	F/8	F/5.6	F/4.5
32	F/11	F/8	F/5.6
16	F/16	F/11	F/8

Regardless which camera is used, the same steps will be necessary for conversion. First it is necessary to rewire the motor to operate on a lower voltage. (10 to 15 volts). The camera could be operated as is, but would require an unnecessarily large battery pack and would drain battery power very quickly. During the process of rewiring, the

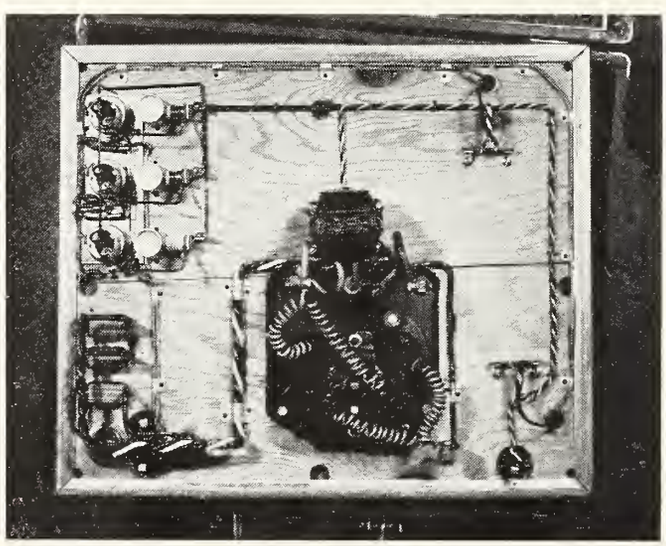
● *Continued on Page 234*



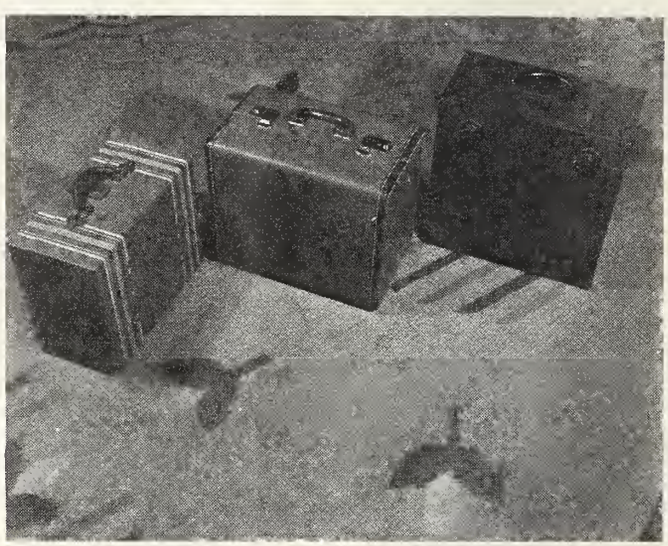
● BOTH AMPLIFIER and projector are mounted within the carrying case, similar to many 16mm. sound projectors. The controls, mounted on front of amplifier panel, consist of mike gain, master gain, and tone selector. All power and sound connections are made at the rear of the case.



● PROJECTOR CASE may be closed during screening of pictures to deaden projector noise. Note opening provided for easy access of amplifier controls. In foreground is folding type dual turntable outfit with three pickup arms, each with a separate volume control fitted with built-in pilot light.



● VIEW OF UNDERSIDE of rght-hand turntable panel. In center is 10-volt transformer which feeds pilot lights, and immediately below, the turntable motor. The three volumn controls and pilot lights are shown in upper left-hand corner. Switches for motors and transformers are in the lower left-hand corner.



● HERE IS THE complete outfit: speaker, turntables and projector-amplifier. The first two are housed in conventional luggage cases and in the case of the turntables, the units were arranged to fit the case with little or no trouble whatever. Three units occupy no more space than trunk compartment of average car.

Wired For Sound

A compact sound-on-disc unit for eight millimeter movies.

By DONALD W. OLSEN

A FEW years ago, after looking over several types of 16mm. sound projectors, it occurred to me that it would be a rather simple task to wire my 8mm. projector for sound, not sound on film, of course, but on disc. The idea was not new but the arrangement I had in mind was unlike any I had previously seen in 8mm. equipment.

The first thing I had to do was buy or build a suitable sound amplifier, one that would fit into a compact case with my Bell & Howell, model 122-A, projector. I consulted a friend of mine who is a radio repair technician, and we decided that a ten watt amplifier would be plenty large for any audience my projector might serve.

I looked over several ten watt amplifier circuits that my friend showed and recommended to me. I decided on one that had the characteristics that I desired and at the same time, my friend assured me, most of the parts needed in building this set were available immediately.

I instructed my friend to buy the parts needed to construct this amplifier and I took the dimensions of the amplifier chassis from the plans and began to design the case or blimp for the amplifier and projector.

To keep the dimensions of the case to a minimum, I decided to mount the amplifier chassis vertically and directly behind the projector. This, obviously, would place the tubes in a horizontal position. Radio tubes, like light bulbs, sometimes are designed to operate efficiently in an upright position, or an inverted position, but seldom in the horizontal. This caused us to be a little skeptical about the vertical chassis position. We decided to take a chance on the vertical mounting because of

the many advantages it would afford in the overall design of the case. Fortunately, in two years of operation of this unit, I have had no cause to regret that decision.

The case dimensions finally arrived at were 16¾ inches high, 16½ inches long, and 8¾ inches deep. The top and front panel of the case are hinged to facilitate ample working room around the projector when threading or rewinding.

I used a simple method for cutting out the top and front covers of the case. I cut all the sides, top, and bottom from ¼ inch plywood. Then I fastened them all together making a closed box of the above dimensions. Then measuring 3 inches down from the top all the way around, I cut the top off. With the interior of the box again accessible, I fastened a strip of quarter round molding in each front corner extending from the bottom of the case to the top. Then, with a course cross-cut saw, I cut down each end of the box parallel with the molding to a point 2½ inches from the bottom. I used the molding as a guide for one side of the saw on both cuts. After drawing a line across the front of this panel 2½ inches from the bottom, I cut it out. Using the coarse saw for these cuts, made just the right allowance for the covering material which was glued over these surfaces.

The next step was to cut out holes in the top, back, and front and one end for lamp exhaust, cable plugs, control panel, and projection port respectively. Their dimensions and location, of course, were governed by the equipment within the case. The various parts of the case were then sanded and covered with a good grade of leatherette on the exterior, and the interior I covered with felt. Having no previous experience at luggage covering, it became necessary for me to examine the professional work on the luggage around the house. I trimmed the exterior of the case with fittings, hinges, and fasteners from some discarded luggage. I painted all these metal pieces to match the leatherette. The bottom of the case is fitted with four rubber feet that I purchased at a local plumbing shop. There is also an adjustable leg at the front of the case. The leg is a threaded piece of ¼ inch brass pipe three inches in length and fitted with a rubber cap. It screws in or out of the case through a threaded ring which is mounted on the bottom. I have found by experience that this device gives ample adjustment for centering the picture on the screen.

The amplifier, which in the meantime, had been completed with the able assistance of my friend, was now installed in its designated position. The

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• FOLLOWING UP letters regarding missing films, Eastman Kodak's F.I.B. members check files to locate motion picture film or transparencies held for want of a correct return address.

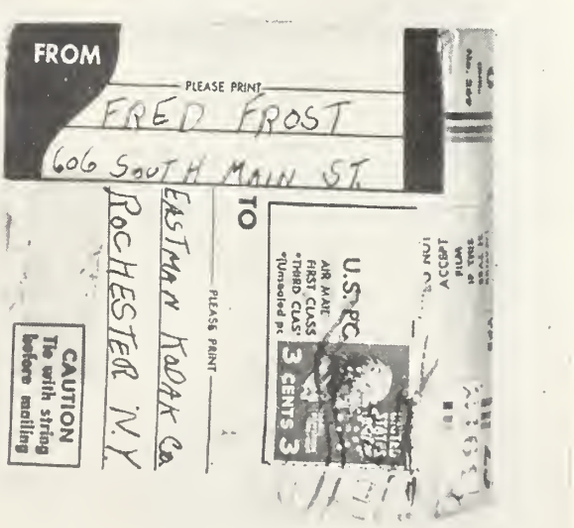
Lost Films Found

★ YOU KNOW about the government's F.B.I., of course. But do you know about the F.I.B. which tracks down the owners of lost movie films orphaned by careless movie makers?

Thanks to a unique organization which combines the talents of Sherlock Holmes with the proverbial patience of Job, thousands of feet of motion picture film and tens of thousands of color transparencies—generally given up for lost—have been restored to their rightful owners during the past twelve months.

This has been brought about by the Eastman Kodak Company's F.I.B., or Film Identification Bureau. A seven-man sleuthing section which traces the owners of unidentified films sent to the company's processing stations, the Film Identification

• *Continued on Page 231*



• WHAT'S WRONG with this picture? Fred Frost omitted to include name of his city and state in writing his return address on box of movie film, so film could not be returned promptly. One of the commonest causes of undelivered films is failure to include a full return address on the film carton, according to Eastman Kodak Company.



• THE PAINTED DESERT in northern Arizona is a challenging subject for the photographer because its colorful vistas take on new granduer as the day wears on and the sun changes its position. Blue skies, picturesque clouds and brilliant sunshine inevitably aid your picture composition.

Filming In The Sun Country

By ROSS MADDEN

ANY RESIDENT of Arizona will tell you that Old Sol beams beneficently on this western wonderland at least 360 days of the year, making it one of the most favored meccas for outdoor photographers. The picture spots that beckon your movie camera, of course, are off the beaten path. You won't find them as you skim along highways 60, 66, 70 and 80 that traverse the state. But they're not hard to find either.

You'll drive over a smooth, paved highway, past beautiful modern homes set in the midst of orderly groves of citrus trees. Presently the wild desert land opens up before you and soon you approach an old Indian Village, still inhabited, that was old when Christopher Columbus was yet a lad.

Off the main automobile highways, there are picturesque "ghost towns," busy mining centers, vast cattle ranches, and the colorful rodeos in season, not to mention activities to be found on Arizona's many dude ranches—all affording a wonderous picture-making holiday for the visiting movie maker.

Small wonder, then, that movie amateurs are "discovering" our youngest state, sunny Arizona, in snowballing numbers! The scenic and recreational treasureland that Arizonans like to call the "Sun Land" is really not a desert at all, as so many have been led to believe. I have often heard many exclamations of sharp disappointment by tourists expecting to see miles and miles of sand dunes. But their disappointment is but temporary. When they begin to notice the fantastic plants, the amazing cacti, the clear, bright sunshine, they are soon entranced and cameras are brought into action.

From the California border to the New Mexico line, and ranging over two hundred miles south from Prescott to the Mexican border, the Sun Country is one big happy hunting ground for picture makers. Phoenix and Tucson are Arizona's largest cities, both over a hundred thousand population now, and offering accommodations to fit any taste and pocketbook. During their peak

Come west to Arizona for your movie-making vacation; land of colorful desert, Indian villages, ghost towns and dude ranches . . .

season of February and March, it is sometimes difficult to get just the reservation you want, but for remainder of the year, a few days advance planning is all that is needed to insure adequate accommodations.

I like the late spring season best, because the desert flowers are in full bloom, the peak of the tourist season is over, and good all-around filming conditions prevail. (Late Spring in the desert is April and early May—after that it is summer and plenty hot).

The Saguaro, unique desert giant cacti, will tempt you to start shooting the minute you come into the desert, and give you a lead on a sure fire subject, desert botany. But hold your fire for a few miles, until you've gotten over your first surprise at seeing these weird giants. You'll begin to notice selectively which have the most unusual shapes, and which are the most impressive specimens. It often takes quite a little tramping around to find just the right location to get a good general view of these plants. They stand out best against the skyline, and should be selected so their full height can be dramatized.

They offer interesting opportunity for unusual close-up effects. Try setting your camera so a full close-up of a section of the Saguaro trunk fills the frame, and then panning to show the full length, in an angle shot. Then fade in and out several more angle shots, looking upward at good specimens!

But don't forget to look down! There are hundreds of small cacti that have exquisitely delicate flowers, and lovely shadings in their stems, or trunks. The flowers on most of the twisted plants seem Nature's way of making up for the grotesque shapes she gave them. They are delicately shaped, lovely in color, and bloom for many days during the spring.

Near Tucson is an area set aside and protected as a National Monument, where an entire forest of the Saguaro can be found—and pictured. Out near Superstition Mountain at Phoenix, and in the vicinity of Picacho Peak, between Tucson and Phoenix, are other especially good locations for shooting the desert plants.

Some cactus blossoms can be found at almost every time of the year, so even though you cannot make the spring visit, don't forget to keep an eye out for the gay blooms.

There are some real sand dunes, too, near Yuma, off Highways 60 and 70. They make the best pictures very early or late in the day, when long shadows bring out texture. The shadows are strongly blue, and in the low light, the highlighted ridges take on a golden glow that makes for strongly dramatic pattern color shots.

Throughout Arizona, you will find a misleading light brilliance. There is very little haze, with resulting sharp shadows, and clear, sparkling highlight effect. My first shooting here tended to be underexposed, in trying to overcompensate for this condition. I have since found that following the chart, and taking my meter readings with a grain of salt when they got up over around 400 Weston, I could get consistently good exposure.

As a matter of fact, you will find so many dark-complexioned people, either with heavy tans, or with a heritage of Indian or Mexican ancestry, that it is a good idea to overexpose all such shots made in close-ups.

Reflectors are a real aid to good photographic quality if you plan to do much serious shooting of close-ups. On your flower and small cactus shots, you can often use a cheesecloth diffuser to soften the light, also to deflect any light breezes that give more motion than you need.

Arizona is only 36 years old as a state, but did you know that the first tourists were wandering around the desert over four hundred years ago—long before the pilgrims? Fray Marcos de Niza entered the territory from Mexico in 1539, seeking the legendary cities with streets of gold—the Seven Cities of Cibola. Coronado followed him, bringing 1100 followers complete with all the trappings of that magnificent century. That would have been a movie shot—those tin plated Knights clanking through the cholla cactus!

The early Spaniards found no gold here either, and no cities of riches. But after them came the missionary priests, building churches and teaching the Indians. San Xavier del Bac,

• *Continued on Page 228*



• SAN XAVIER del Bac, the picturesque mission near Tucson, affords colorful composition no matter where you stand with camera. The grounds are a veritable garden of cacti, containing specimens of nearly all cacti native to the state.



• There are several cliff dweller ruins that furnish intriguing photographic material for the movie maker. As the sun moves across the heavens, the ever changing light reveals new aspects of these unique dwelling places of ancient inhabitants—just one of the many places of interest that call for thorough camera studies.

LICKING RETICULATION

A tried and tested procedure that safeguards home processing results.

By ARTHUR M. SHARP



● EXAMPLE of pronounced reticulation caused by inconsistencies in temperatures of processing solutions. Incipient reticulation appears similar when magnified, not always perceptible when film is examined unmagnified.

● THERMOMETER (pictured below) fitted in water line, registers condition of water supply for processing solutions and film baths. Tubular housing encloses pilot light for illumination, has red "safelight" window for observation in darkroom when lights are extinguished.

● A FEW PIPEFITTINGS were assembled by author (as shown in photo at bottom, right) to form mixing chamber for hot and hold water. The thermometer, without tubular jacket, is shown inserted in top of mixing chamber where it registers condition of "mixed" water for solutions.

A COMMON fault found in many rolls of movie film which come off the amateur's home processing rack is what appears to be grain. It is especially noticeable in 8mm. films, since images are so small, any slight imperfections are naturally more noticeable than in 16mm., where enlargement of the picture on the screen is not so great. When a film containing grain is projected, it appears as if there were small wrinkles all over the picture area.

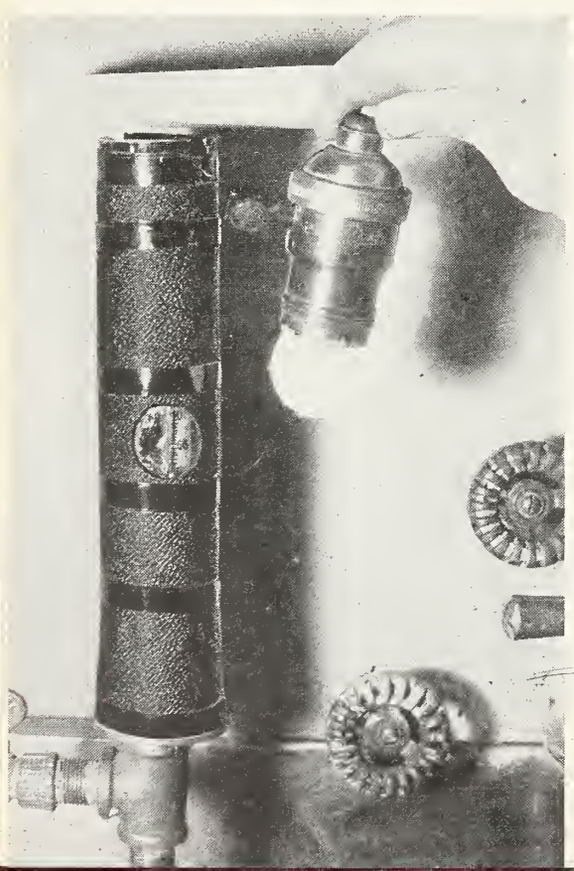
The chances are in most cases that it is not grain, but incipient reticulation. Bad cases of reticulation are recognized immediately, but the incipient form is not so readily understood. The cause is generally temperature difference in solutions and wash water.

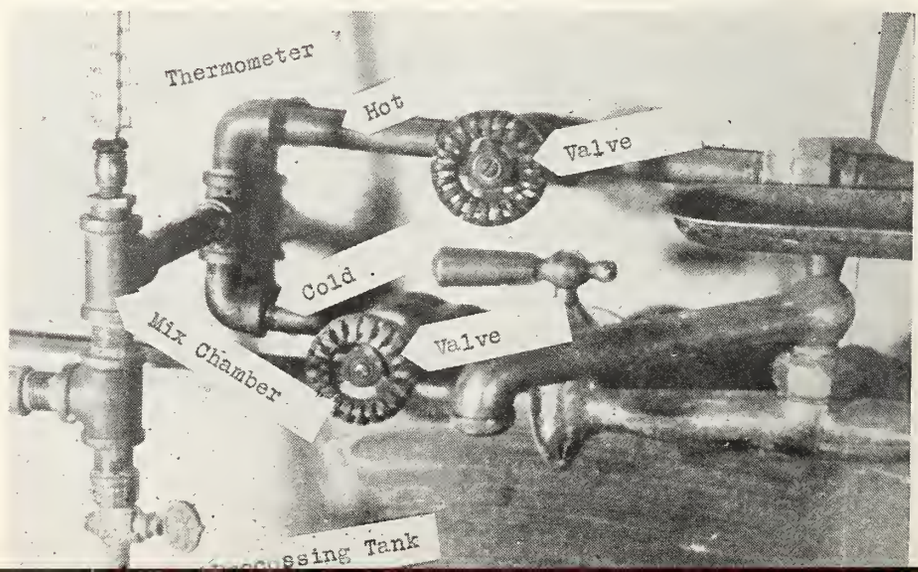
Let us look at a length of movie film and consider what happens as it goes through the different processing solutions: The film is a long thin strip of cellulose acetate, the base upon which the emulsion is coated. The light sensitive chemicals are contained in an emulsion held in suspension in a thin layer of gelatin. This gelatin, a highly purified and refined form of the kind we sometimes find in edible jellies, is the principal factor we must watch so that our film does not reticulate.

With immersion of the film in the first developer the gelatin begins to swell due to water absorption and to the fact the first developer is of an alkaline nature. The swelling action takes place from the outside in; that is, since the dull side of the film contains the gelatin this begins to absorb the developer solution. However, the shiny side, being celluloid, is impervious to water and so does not allow the solution to pass through.

In order that the emulsion may become wet all the way to the bottom of the gelatin layer, time must be allowed for

● *Continued on Page 226*







• GRID ACTION filmed in slow motion provides players and coach with post game analysis of plays and the strategy of both teams.



• FEW IF ANY athletic activities cannot be improved through careful filming and analysis of contestant's form in competition.



• ANOTHER USE of the cine camera at Univ. of Utah is to record "photo finishes" of track events which are checked in event judges can't make decision.

•AUTHOR'S CAMERA aided by ample photo-flood lighting catches all the important basketball plays. Films are ready for screening following day.





• HIGH IN the University's gymnasium Richard Thiriot focuses his Bell & Howell 70-DA on a critical basketball play taking place below. Analysis films of this type are shot with a telephoto lens at 32 frames per second. Thiriot gets adequate exposure using Ansco Triple-S pan film and a stop of f/1.6.

Analysis Films As Coaching Aids

Univ. of Utah now using 16mm. films to analyze players and their teamwork in all branches of collegiate athletics . . .

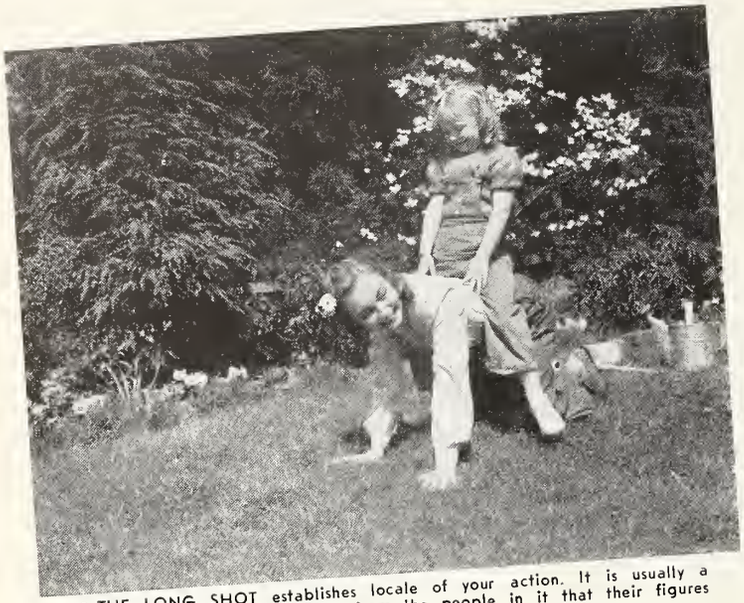
By RICHARD V. THIRIOT

THE SERIOUS movie amateur, looking for something important to do with his camera, can explore with considerable profit the opportunities that abound in the world of sports. Whether your filming ambitions point toward big time professional cinematography or simply seek opportunity to do something serious in 16mm. filming, the high school and collegiate athletics fraternities in your own city may be waiting for someone with your talents to show what motion picture studies of sports action can do to improve player technique.

Take football for instance. Practically every major college today uses 16mm. films in training their grid squads. Movies are also used in training basketball teams, track men, golfers and the oarsmen on college sculling crews, to mention just a few. In the majority of instances, the films are made not by professional cameramen but by experienced amateur cinematographers like myself. I have been doing this kind of photography for the past several years in Salt Lake City, filming most of the sports contests involving the University of Utah, for coach Ike Armstrong.

It all began years ago when I was working in a local photographic store where I was in charge of the motion picture department. One day coach Armstrong came into the store with several rolls of 16mm. movies which had been made of one of the college's football games, and asked if I would splice them together on one reel. When I turned the completed job over to him, he told me he was having difficulty in getting good movies of the games and that he would like to get

• *Continued on Page 236*



● THE LONG SHOT establishes locale of your action. It is usually a shot made at such a distance from the people in it that their figures form only a small part of the whole scene.



● THE MEDIUM SHOT brings your subjects or the action progressively closer to the audience. It is a transition shot, bridging the jump from long shot to closeup.



● THE CLOSEUP answers the eye's desire to see the principle subjects and action at close range. It is the culminating shot in a properly prepared sequence of shots—the climax.

SCENES and SEQUENCES ...in movie scripts

By LARS MOEN

LAST MONTH we discussed the physical form of the shooting script. Since that time, we have talked with several amateur movie makers who have tried all possible form, and who agree wholeheartedly that the "one scene-to-a-card" script has it all over the scenario written with several scenes to a page.

It is so simple to separate all the cards relating to scenes to be made in one particular location at one time—and so bothersome to sort them out when they are on the same pages with scenes to be shot in a dozen different locations.

They agree that the file card system makes it easier to introduce changes into the script, easier to shoot, easier to title and more convenient to edit—so we have no hesitation in recommending this system for general trial.

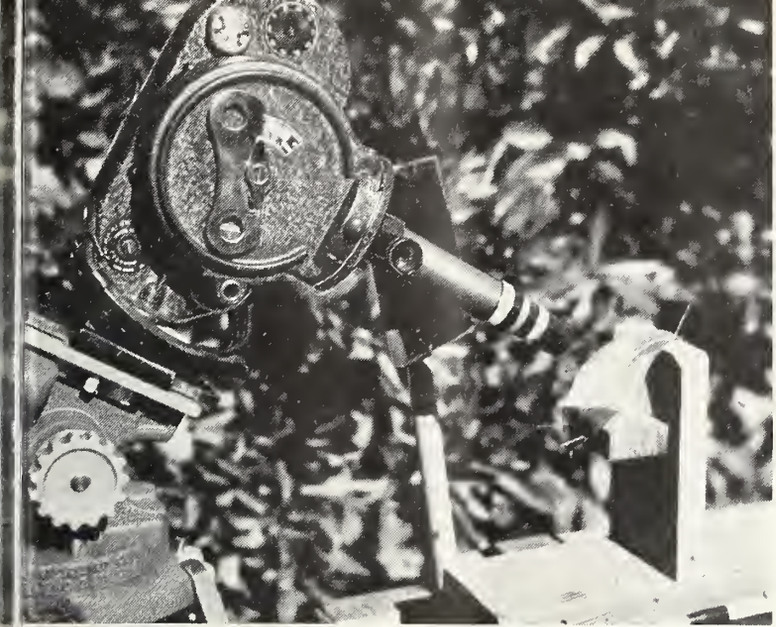
Form, however, is only one side of the question. Whether the script is done on cards or page-by-page, we need a set of terms to work with, so that we can put our ideas down concisely, yet will know later exactly what was meant. It is with some of these terms, and the general structure of the shooting script, that we shall be concerned this month.

Basically, we are concerned with two fundamental units, or "building blocks"—the *scene* (or shot) and the *sequence*. The article writer builds his story up out of two units—the sentence and the paragraph. The scene corresponds very closely to the sentence—a little unit which goes straight through without a break, and just as the paragraph consists of a group of sentences all related to the same thought, a sequence consists of a group of scenes of a closely related nature.

The SCENE is one continuous shot. Normally, a scene is made without stopping the camera. (The only exception is in the case of a trick effect, where we stop the camera to make a character disappear, or something similar.) When we stop the camera, or change the lens, we are starting a new scene. When we move the camera to a new angle, a different distance, or a different elevation, we are also starting a new scene—unless the change is made with the camera running, such as in the case of a "dolly" or travelling shot.

The SEQUENCE is a group of related scenes which play through without a time lapse. In a professional film, a sequence normally opens with a fadein and closes with a fadeout, or some equivalent form of "punctuation" to let the spectator know that there is a time interval, or a shift to other characters or other settings. Many amateurs fail to do this, but one trial will quickly convince the most skeptical that this little matter of punctuating the interval between sequences will do wonders in giving to their films the smoothness and clarity which they often miss without quite knowing why. After all, a book printed without

● *Continued on Page 223*



AUTHOR'S PHOTOGRAPHIC setup for making 16mm. movies of citrus insects. His mo 70-DA, equipped with a Goerz Reflex Focuser, permits focusing the 2-inch lor-Hobson Cooke lens on subject reposing on citrus leaf secured to the special vable stage.



• ULTRA CLOSEUP cinemicrography is accomplished through use of 3-inch extension tube. Here author is adjusting the moveable stage to bring subject matter within range of the camera, before making final focusing adjustments via the Goerz Reflex Focuser inserted ahead of lens.

Movies Of Mites

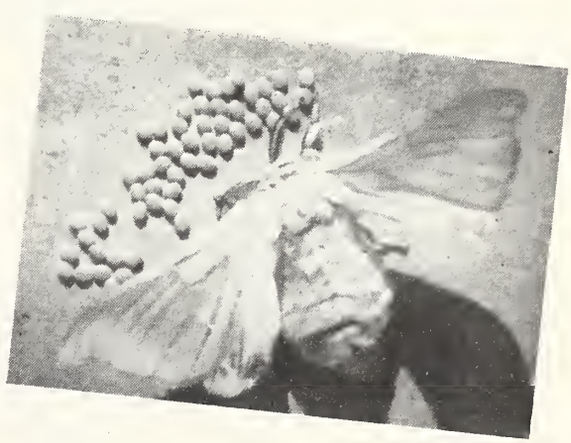
16mm. cinemicrography reveals secrets of citrus pests, aids growers in combatting plagues which cost the industry millions of dollars yearly.

By HAROLD WARNER

ANY MOVIE amateur who chooses cinemicrography as his forte will never lack for interesting material to shoot. An abundance of insect life is to be found everywhere, the life cycle and mode of living of which are most interesting to study when observed under the microscope. Cinemicrography brings to the home movie screen, highly magnified, the subject material usually seen only by the limited number of those whose vocation or studies involve use of a microscope.

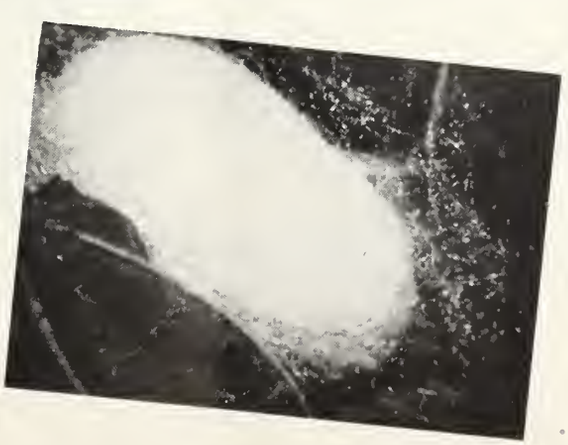
My business is growing citrus fruits in Southern California and as almost everyone knows, the citrus grower is constantly waging a fight on the many insect and parasitic pests which commonly infest orange,

• *Continued on Page 232*





• FRAME ENLARGEMENTS at right and below are from author's 16mm. Kodachrome film, "Gems of Silk," startling documentary on life cycle of the silkworm. At top is moth in act of laying eggs. Below is closeup of recently-hatched larvae. Next picture shows full grown silkworm spinning its cocoon. Picture immediately below is closeup of the finished cocoon which furnishes the thread used in making the finest silk fabrics.



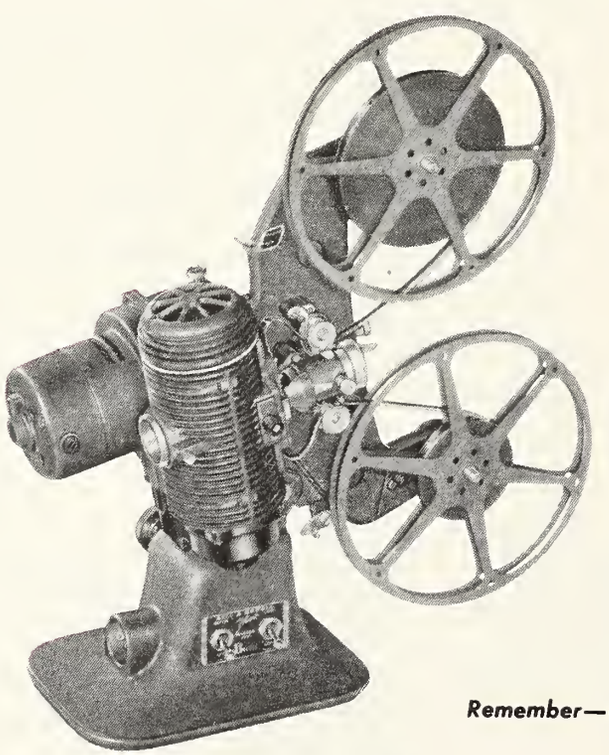


Describe Your Ideal 8mm Unit...and You'll Describe One of These

WHATEVER combination of features you want in an 8mm camera or projector . . . whatever accessories you need for producing or presenting 8mm movies . . . you'll find a Filmo unit that meets your specifications ideally.

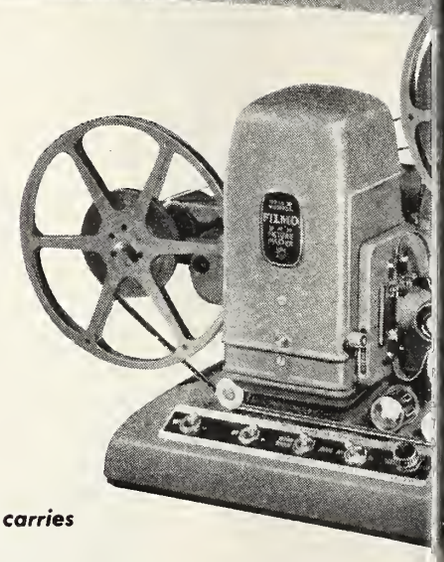
And whichever Filmo unit you choose, you'll find in it the traditional Bell & Howell perfection of design and workmanship that means better movies . . . consistently.

Naturally that perfection makes Filmos cost more to build. But their extra cost comes back to you many times over. Because equipment that does its job 100% insures maximum dividends from your investment in film . . . adds the utmost extra value to every roll or magazine of film you buy.

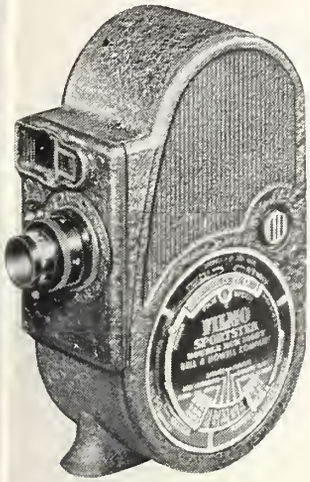


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Brilliant 8mm screen pictures are assured by direct-beam optical system, F1.6 Filmocoted lens, and precise positioning of lamp. Perfect picture steadiness results from the camera-matched film registering mechanism. Other fine features include 400-foot film capacity, power rewind, metered lubrication, "floating film" protection, and silent, all-gear drive.

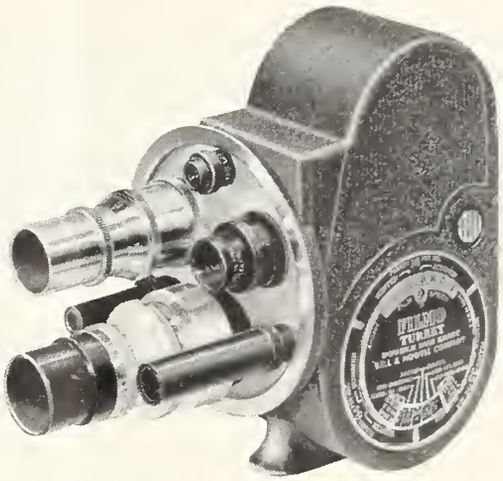


Remember—every Filmo camera and projector carries a lifetime guarantee!



FILMO
Sportster Camera

ple to use, yet so versatile that it ghts advanced enthusiasts. Four n speeds including slow motion, le-frame exposures, ½" F2.5 Filmo- d lens, instant lens interchange- ity, brilliant, fully-enclosed view- er with masks for telephoto lenses, built-in exposure guide. Filmo rtster is easy to load—film literally ps into place. No sprockets to thread.



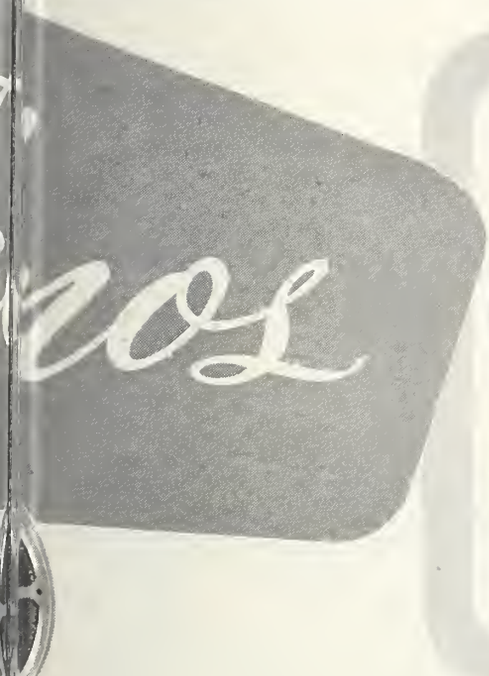
FILMO
Tri-lens 8 Camera

An extremely versatile 8mm camera. Turret head makes three lenses instantly available. Viewfinder is automatically matched to the lens that's in position for use. Built-in exposure guide covers all films, all outdoor conditions. Operating speeds are 16, 32, 48, and 64 frames per second, plus single-frame exposure control for animating cartoons, titles, maps, etc.

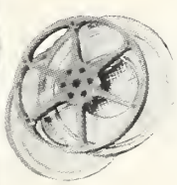


FILMO
Auto-8 Camera

Newest and finest of the Bell & Howell 8mm cameras. Combines the convenience of magazine-loading with the versatility of a 2-lens turret head. Finder objectives ride on the turret, too, always automatically matching the lens in use. Five speeds including slow motion. Singlepic Release for animation work. Footage indicator visible in viewfinder. Pocket size.

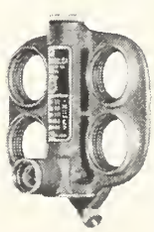


B&H 8mm Film Reels and Cans

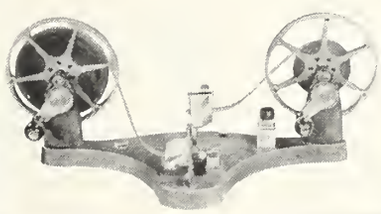


Designed for perfect film protection, convenience of use, and long service. "Touch-threading" reel hubs banish fumbling. Cans are ribbed for rigidity and easy opening. 200 and 400-foot sizes.

Filmo Close-up Attachment



Easily attached to Filmo cameras. Brings into sharp focus subjects only 6 to 36 inches from camera, with accurate determination of field area. Ideal for filming portraits, titles, flowers, birds, insects, miniature sets, etc.



B&H 8mm Rewinder and Splicer

Model 136 Splicer makes the exclusive B&H diagonal splice, strong and pliable. Geared rewinds permit winding film in either direction over the splicer. An efficient unit for easy, fast film editing.

Filmo Picture Master Projector

Offers more brilliant illumination than any other 8mm projector! Base-up lamp gives maximum light longer. Pilot lamp, hinged film gate, and exclusive B&H Safe-lock Sprockets and guards make threading easy and sure. Has reverse, power rewind, and gear-driven take-up. Complete film protection, even for brilliant "still" projection.

For details on the complete line of B&H 8mm and 16mm equipment, including the famous Filmosound, see your photo dealer or write Bell & Howell Company, 7125 McCormick Road, Chicago 45. Branches in New York, Hollywood, Washington, D. C., and London

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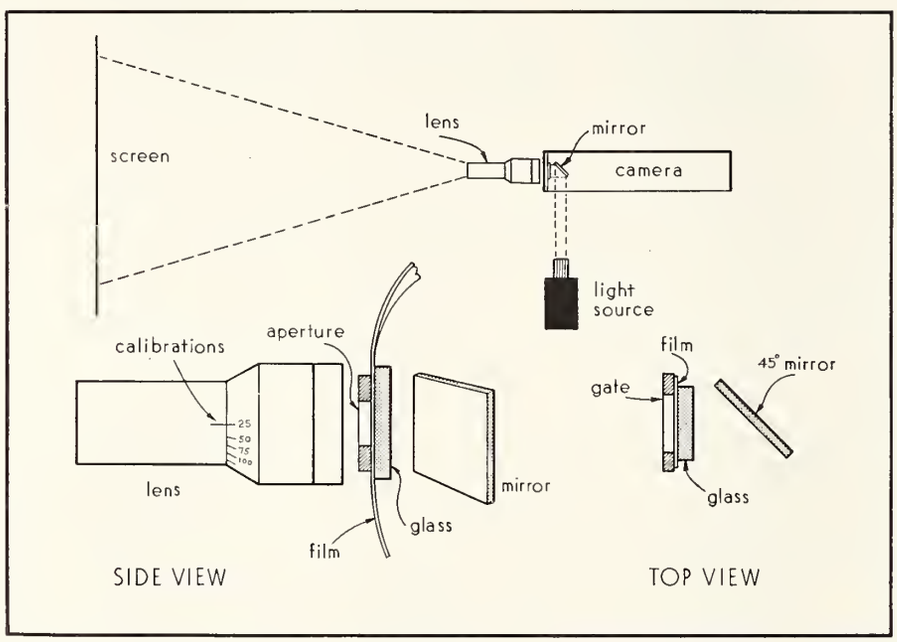
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Since 1907 the Largest Manufacturer of Professional Motion Picture Equipment for Hollywood and the World

Ad No. 1773—Job 23932—Center Spread—16 x 10 in.
Home Movies—April, 1948 *Key 7125*
Movie Makers—April, 1948 *Key 7143*
Proof 2—23922-F—HL—f9394

Home Movies' EXPERIMENTAL CINE WORKSHOP

. . . ideas submitted by readers



● Method for calibrating focus of homemade telephoto lens.

Calibrating Lenses

The problem of calibrating and focusing home made telephoto lenses for cine cameras often prevents amateurs from experimenting with this type of lens. However, there is a simple and accurate method by which such lenses may be focused, as will be described here. Essentially, it consists of projecting a light beam through the camera lens and focusing it sharply on a screen, as shown in the illustration above.

With the homemade telephoto lens D mounted on camera, place camera on tripod set up before a projection screen. Open camera door and remove pressure shoe in the gate. Insert in the gate over the aperture a short length of exposed and developed film with emulsion side toward the lens. Picture image should be upside down in the gate. Then place over the film a small piece of clear glass about 1½" long and the width of 16mm. film. This is held in place with a short brass spring or piece of spring wire fastened to some convenient screw within the camera, and serves to hold the film perfectly flat in the gate.

A small mirror is then placed within the camera and set at an angle of 45° with relation to the film. Into this mirror is projected a beam of light which the mirror reflects through the film and thence toward the screen.

A convenient light source for this purpose is your projector which may be set up close to the camera with the light beam playing directly upon the mirror. Other sources of light may be used providing they are of sufficient intensity. A photospot lamp will do providing it is masked down.

To calibrate the lens, set the screen at say a distance of ten feet from camera and rotate the lens barrel until the projected film image is sharply focused. Now scratch a line in the lens barrel where the two sections join, as shown at M in diagram, and indicate the footage. Move screen back or toward camera, as desired, and repeat the process until lens is calibrated for a range of distances, marking the distances on the lens. Later the figures can be permanently etched on the barrel.—*Owen Wilson, Maywood, Calif.*

For Making Fades

I made my own "fading glass" and it gives excellent results. From a local photographer I purchased a single panel of 4" x 5" cut film and had him develop it unexposed. Result was that film emerged from the developer entirely transparent. I then cut a strip 1½" wide. This I immersed gradually in a tumbler of Craig Fotofade until I had dyed one-half the strip from light to solid opaque, the same as when making chemical fades on movie film.

Thus I now have two means for making fades in my films: the regular chemical Fotofade method after filming, and with my homemade fading device while filming. The latter method, of course, is faster and less troublesome.—*Duane Perrin, Denver, Colo.*

Camera Light Unit

Odds and ends of material found in my home workshop went into the twin lighting unit for my camera pictured in the photo below. A piece of strap iron was bent as shown, and the base drilled to take a ¼" #20 camera screw secured in one end of a piece of broom stick which serves as a handle.

At the top, a cross member made of the same strap iron material was added. To this a standard keyless light socket was attached at either end and



● Twin-light camera unit.

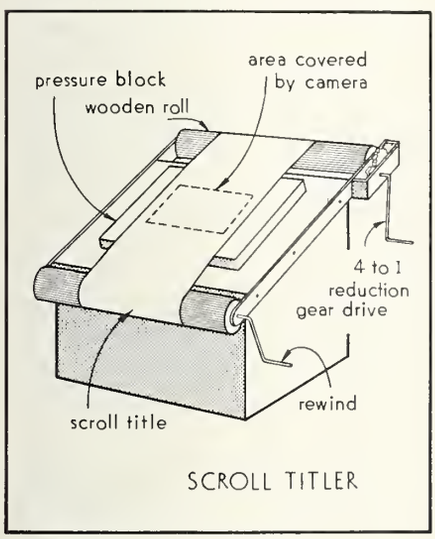
the sockets connected with rubber covered extension cord. G-E Reflector floodlamps are used which obviates need for separate reflector units.—*Emil J. Blaha, Omaha, Nebr.*

Scroll Titles

Most amateur-made scroll titles fail in their effectiveness because the travel is too rapid and jerky. The drawing below shows a scroll titler which features a reduction gear in the cranking mechanism that assures smooth, even flow of the title card before the camera.

This titler was designed for a large title area and use of the camera mounted on tripod shooting down on the title, and therefore is constructed with the title surface on an angle, as shown. However, the design easily may be altered and the dimensions changed so principle of the device can be adapted for titlers as small as the popular typewriter-type.

The one illustrated has a box like



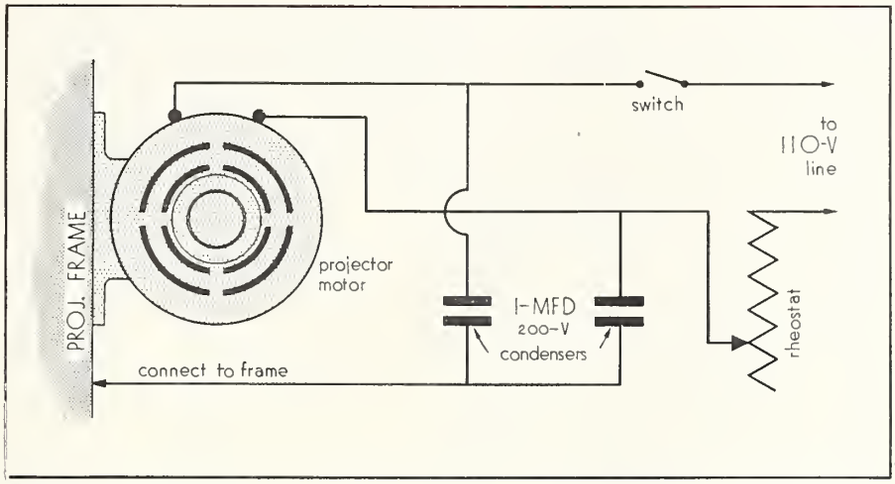
● Insures smooth travel of scroll.

base made of plywood, with the top panel set at about 60 degrees. Mounted at either side of top panel is a length of strap iron which holds the rollers over which passes the title card or paper. Thin lock washers between roller ends and the irons maintain moderate braking pressure against rollers to prevent them turning too rapidly.

The rollers are sections of wooden window-blind rods and the cranks are made from heavy 1/8" galvanized wire and driven into the rollers. The reduction gear housing is also made from strap metal. The gears are from a clock works and are secured to the top roller axle and crank with solder.—*Benton A. Wheeler, Little Rock, Ark.*

Projector Protection

Home movie enthusiasts boasting a private theatre where they may leave the projector permanently set up, ready for use, will find the new pliofilm covers for kitchen food mixers, ideal for covering the projector and thus protecting it from dust while not in use.—*Darwin Wilson, Beverly Hills, Calif.*



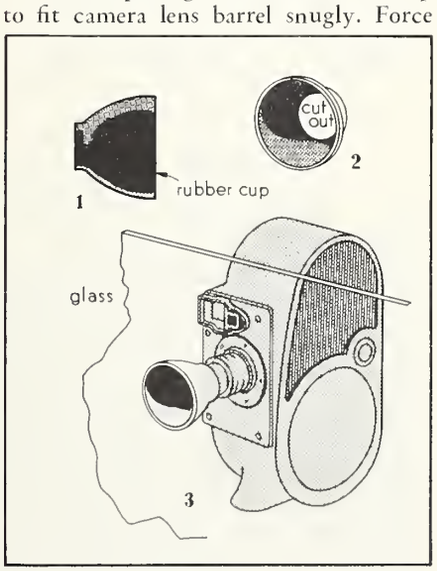
● Wired to projector as shown, condensers filter out motor static.

Voids Reflections

If you have ever taken movies through the windshield of your car, you may have found your movies, when screened, show annoying reflections made by the car windows, etc. Illustrated below is a simple gadget which may be attached to any cine camera to prevent this trouble.

You can make one by securing from your dentist a rubber mixing cup—the kind he uses to mix cement for dental work. Purchase a relatively small cup; the larger ones may interfere with the viewfinder of your camera.

Cut an opening in bottom of the cup to fit camera lens barrel snugly. Force



● Head acts as suction cup on glass.

cup over the lens, then press the cup firmly against windshield. Suction of cup will enable you to hold camera steadier and at the right distance from surface of the windshield, yet the rubber cup will yield enough to permit moving the camera in a limited arc for moderate panning.—*Dr. C. Enion Smith, Chicago, Ill.*

Static Eliminator

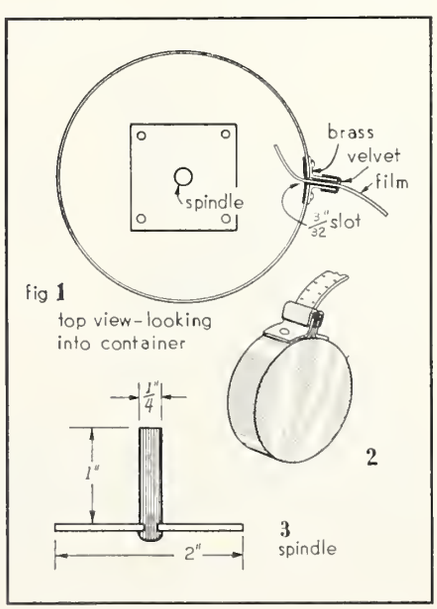
If using your projector sets up static interference when other members of the family are listening to a radio in another room, the annoyance can be eliminated easily by anyone familiar with electrical wiring by shunting two 1 MFD radio condensers across the power lines, as shown in diagram above. The condensers may be purchased from any radio parts store. Specify 1 MFD 200 volt condensers. Connect them *between* rheostat and projector motor as shown—not before the rheostat connection.—*Herbert O. Chrysler, Homer, N. Y.*

Loading Bulk Film

Those who use bulk film in their cameras sometimes find it difficult to thread film in camera under the dim illumination of a safe-light. Illustrated below is a light-tight loading magazine which makes this operation simple and foolproof.

It is made from a tin can 5" in diameter with a tight-fitting lid. Cut a slot in side of can 3/32" in width

• *Continued on Page 245*



● Light-tight bulk film leader.

With the amateur movie CLUBS

Late news of the activities of groups organized to advance the hobby of amateur movies

Washington (D. C.) Society of Amateur Cinematographers March 16th meeting was annual Gadget Night. Immediately following intermission, members attending voted on best gadgets on display following which awards were made to the gadgeteers. Club is exerting all out effort to make this year's annual banquet, to be held May 25th, the biggest ever.

★

Milwaukee's Amateur Movie Society will put on its fifth annual Gala Show April 2nd at Shorewood Auditorium. Admission will be 60 cents, and public is invited to attend.

★

Utah Cine Arts Club, of Salt Lake City, set aside its March 17th meeting for educational purposes. On program was Speery Ehlers with an excellent talk on how Kodachrome reproduces color with fidelity, also on the screen was Acra-Cote's new 1600 ft. 16mm. color and sound film demonstrating the process of coating lenses.

★

Metropolitan Motion Picture Club, New York City, concluded its annual Novice's Contest with its March meeting, awarding first prize to Mr. O. Goetz for his film, "Four Seasons." Helen Welsh, Mannie Lovitch, Mary Jessop, Robert C. Wigand, H. A. Hensel, and Joseph Laxler also received awards.

★

Topeka Amateur Movie Makers' April meeting will conclude group's current film contest on subject of children. Rules provide that picture must have children as subject and be on a 50 ft. 8mm. or 100 ft. 16mm. projection reel when submitted.

★

Los Angeles Cinema Cub is currently planning its second annual Exposition and Inter-Club Contest to be held at Los Angeles Breakfast Club Saturday, August 7th. Event will be open free to public and special invitations will be sent to all clubs in the Los Angeles area to participate. C. W. Wade is committee chairman.

★

Minneapolis Cine Club's contest chairman, R. Spees, reports livelier interest this year in club's annual contest, with a healthy increase in the number of films entered.

★

New York City 8mm. Motion Picture Club finds that screening winning amateur films steps up member interest in greater filming activity. Group's March meeting saw on the screen award films made by Stewart Derr, of Detroit; Harry Atwood of Ajo, Arizona; and Victor Ancona, whose 300 ft. color film was accompanied by sound recorded on magnetic wire.

★

Portland (Ore.) Cine Club's March meeting featured a demonstration of title making at which time titles were photographed, then developed and made ready for use.

★

Chicago— A big evening is in store for members of the South Side Cinema Club on April 11th, at which time installation of new officers for 1948 will take place, prize-winning films in group's recently concluded annual contest will be screened, and awards made to makers of winning films. It's to be a big event, with banquet and door prizes. Tickets are $2.50 each.

★

Milwaukee—Television program of station WTMJ-TV, on March 3rd, featured telecasting of films made by members of Amateur Movie Society of Milwaukee, also personal interviews with Dick Franzel and Irma Niedermeyer.

★

Galesburg (Ill.) Camera Club, at its March meeting, held a symposium on 8mm. and 16mm. movies at which time Mr. Charles Fach, of Illinois Camera Shop, announced he will present trophies to club members receiving 3-star Merit leaders for films submitted to Home Movies for review and analysis.

★

Petaluma (Calif.) Cinema Club's February meeting program stressed education for the movie maker with Malcolm Bryce conducting an interesting discussion on "Exposing Kodachrome," followed by a demonstration of various types of film splicers. John Olmstead and Bob Ellison furnished films for the screen program.

★

Kansas City (Mo.) Home Movie Makers' secretary, Bob Davis, announces group's Innaugural Dinner will be held Monday, April 26th, at which time new officers elected March 22nd will be installed.

★

Schenectady Photographic Society's Movie Group, on March 10th was hosted by the Albany (N. Y.) Motion Picture Society at the Institute of Art. Mr. Spoonogle screened his national award winning film, "Movie Menagerie," and Mr. and Mrs. Harlan Webber their "Magic Stairway," also a national award winning film.

★

Minneapolis Octo-Cine Guild members, following a recent meeting, toured the Reid H. Ray Film Industries in St. Paul, producers of 16mm. commercial and educational films.

★

Chicago—Metro Movie Club Members meet weekly and every session is packed with material of instructional nature



● PART OF EAGER THRONG of Westwood Movie Club members awaiting club's annual gala show of contest pictures. Founder of this progressive San Francisco club is Eric Unmack, shown at projector controls in background.

beneficial to all members. At an early February meeting, for instance, Edwin G. Cooke discussed and demonstrated titling, screening two of his films as examples of good titling technique.

★

Sacramento (Calif.) Movie Forum, on January 25th, celebrated its tenth anniversary with a banquet, followed by screening of the club's project film, "The Beginner," and other films made by Clifford Wahl.

★

Redwood City (Calif.)—Leonard Joesten, 467 Ave. Del Ora, this city, advises he is organizing a new amateur movie club. Local cinebugs are invited to join. Information as to place and date of future meetings may be had by writing Mr. Joesten at above address.

★

Westwood Movie Club's publicity chairman, Eric Unmack, asks other amateur movie clubs issuing monthly bulletins to place his club on mailing list to exchange bulletins. Adddress of the Westwood club is 635 Victoria St., San Francisco, Calif.

Scenes and Sequences...

• *Continued from Page 216*

commas, periods, or other punctuation, would be pretty confusing and unclear to read—and a film with no indication of where sequences begin and end is pretty much the same proposition.

When we shoot the picture, we are most concerned with scenes, since we must film the picture one shot at a time —but in writing the story and in editing the finished film, it is sequences which are vital to us, since the sequence is the smallest unit of *story*.

Let us take a simple, unmistakeable example. Suppose that we want to make a film of the newest and smallest member of the family. After a little thought, we decide to show Baby taking a nap, eating, being bathed, being taken for a ride in the park, and going to bed. We decide that the film is to be about 200 feet in length, to run about five minutes or more on the screen.

Since we know that Baby cannot possibly take a nap, eat, bathe, go for a ride and go back to bed in five minutes, it is perfectly obvious that there must be some time elapsing in between. So we break our story down into its five items, which gives us a Nap Sequence, an Eating Sequence, a Bath Sequence, a Park Sequence and a Bedtime Sequence. (What we call each one doesn't matter; what *does* matter is that we realize they are sequences, and treat them accordingly.) As we get further along, we may find that we want two sequences to play through continuously without a time lapse. For instance, we may decide that



SOUND And SILENT FILM LIBRARIES

WHERE TO RENT OR BUY 8mm AND 16mm FILMS

ALABAMA

BIRMINGHAM
Evans Motion Picture Co.
2107 Fifth Ave. North (3)

Wilfred Naylor
1907 Fifth Ave. North (1)

ARIZONA

PHOENIX
Movie Center
706 North First St.

CALIFORNIA

HOLLYWOOD
Castle's, Inc.
1529 Vine Street,
GL-5101

Leader 16mm. Film Library
4336 Sunset Blvd.

Louis Weiss and Co.
4336 Sunset Blvd.

Porto Movies,
5861 Hollywood Blvd.,
Hollywood, California

LONG BEACH
Tate Camera Shop
2819 East Anaheim St.

LOS ANGELES
Films Incorporated
1709 West Eighth St.

Ralke Company
829 South Hower St. (14)

FLORIDA

PENSACOLA
Imperial Motion Picture Co.
401 N. 6th St.

GEORGIA

DECATUR
Popular Pictures Company
P. O. Box 223

ILLINOIS

BERWYN
Colonial Camera Shop
6906 Windsor Ave.

CHICAGO
Bolotin Camera Exchange
729 West Roosevelt Road (7)

Films Incorporated
64 East Lake St.

Ideal Pictures Corp.
28-34 East Eighth St.

INDIANA

FORT WAYNE
C. A. Vaubel
2015 Broadway
A. 3269

MARYLAND

BALTIMORE
Lewy Studios
853 North Eutaw St. at Biddle

Stark Films
537 North Howard St. (1)

MASSACHUSETTS

BOSTON
Don Elder's Film Library
739 Boylston St., Dept HM

Claus Gelotte, Inc., Camera Stores
284 Boylston St., opposite Public Gardens
Frank Lane & Co.
5 Little Bldg.

Stanley-Winthrop's Inc.
20 Shawmut Street (16)
Wholesome Film Service, Inc.
20 Melrose St.

BROCKTON
Iris Pharmacy
238 Main St.

QUINCY
Stanley-Winthrop's, Inc.
90 Washington St.

MICHIGAN

DETROIT
Detroit Camera Shop
325 State Street

ROYAL OAK
Hy-Wilde Camera Shop
1029 South Washington at Harrison Ave.

NEW JERSEY

NEWARK
Academy Camera Exchange
17 Academy Street (2)
MI-2-5268

PASSAIC
The No-Wat-Ka Co.
257 Main Ave.

ROSELLE PARK
Union County Film Service
130 Chestnut St.

NEW YORK

ALBANY
Hallenbeck & Riley
562 Broadway (7)

BROOKLYN
Reed & Reed Distributors, Inc.
7508 Third Ave. (9)

NEW YORK CITY
Commonwealth Pictures Corp.
729 Seventh Ave.

Films Incorporated
330 West 42nd St.

Haber & Fink, Inc.
12-14 Warren St.

Institutional Cinema Service, Inc.
1560 Broadway (19)

King Coles Sound Service
340 Third Ave (Zone 10)

Medo Photo Supply
15 West 47th St.

Mogull's Films & Camera Exchange, Inc.
55 West 48th St. (Radio City)

National Cinema Service
69 Dey St.

Nu Art Films, Inc.
145 West 45th St.

YONKERS
Ideal Motion Picture Service
371 St. Johns Avenue (4)

OHIO

DAYTON
Dayton Film (8-16) Rental Libraries
2227 Hepburn Ave.

OREGON

PORTLAND
Films Incorporated
314 S.W. Ninth Ave.

PENNSYLVANIA

ALLENTOWN
James A. Peters
41 South Fourth St.

PHILADELPHIA
Ted Kruger
233 East Rockland St.

READING
Hollywood Film Service
116 No. 9th Street

TENNESSEE

CHATTANOOGA
Grady Young Pictures,
837 McCallie Avenue.

WEST VIRGINIA

CHARLESTON
Elmer B. Simpson
816 West Virginia St. (2)

WISCONSIN

MILWAUKEE
Movie Mart
4518 West Burleigh St.
Phone: Hilltop 1509

KENOSHA
Cairo Camera Shop
5815 Eleventh Avenue

we want to show Baby asleep, then have Mother awaken him and pick him up for his bath. In this case, we have not two sequences but one, which we might decide to call the Nap and Bath Sequence.

However, to keep the example simple, suppose we stick to our five individual sequences, as outlined, with an unspecified time lapse between them. Since our film is to be about five minutes long, this means, for purposes of practical planning, that each sequence should average about a minute. Now, we know from practical experience that very few scenes are interesting if allowed to run more than 10 seconds, and that many closeups have told us everything they have to tell in 4 seconds, so we can reckon on an *average,* for a rough estimate, of 7 seconds per scene. This means that we should have about nine scenes or shots to make up each sequence. (Actually, of course, when we get to writing the script, we may find that one sequence calls for six scenes, and another for fifteen — but our rough estimate gives us a mark to shoot at, so that we know when we are underplanning or over-planning.)

It is just like setting up a family budget. When we figure out what the family can spend next year on all major items, we know that certain items will run more than we plan, and others will have to be trimmed—but the budget still gives us a very helpful target to shoot at.

Getting back to Baby, however, suppose we take first the Nap Sequence. Since this will have relatively little action in it (unless we think of some sort of gag to introduce) we decide to make it a little shorter than some of the more involved ones—say six scenes.

Right here is where many beginners make their most serious mistake—they try to make the scene do the work of the sequence. Instead of making a Nap *Sequence,* they try to cover the whole business of the nap in one shot 30 or 40 seconds long. The result is a scene which is boring to look at, fails to show many of the things we want to show, and gives no punch to our film at all. For purposes of illustration (and it might be done in a thousand different ways) suppose we decide to shoot the sequence as follows:

1. Long shot of the nursery.
2. Medium shot of crib.
3. Closeup of Baby asleep.
4. Back to medium shot; Mother tiptoes in.
5. Closeup of Baby; opens eyes.
6. Shot of Mother as seen by Baby.
7. Medium closeup of Baby; goes back to sleep.

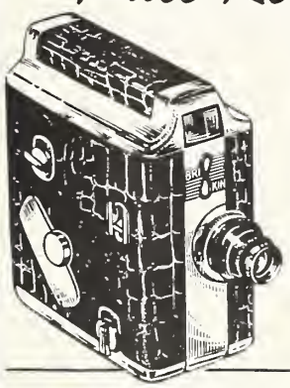
We emphasize that there are a thousand ways this same little sequence might be constructed. Assuming, however, that the foregoing is the way *we*

want to tell it, the foregoing outline enables us to plan the shooting intelligently and to edit the finished material with a minimum of fumbling.

Since this is to represent a complete sequence or story unit, we want it to begin with a fade-in and end with a fade-out. In practical shooting terms, this means that when we shoot Scene 1, the long shot of the nursery we must start with a fade-in. It also means that when we shoot the medium close-up which is to be Scene 7, we must finish with a fade-out. If we do this, and pay proper attention to smooth action from one scene to the next when we shoot, the pieces will fit together in a smooth interesting little sequence that will *say something*. (Of course you may want to put your fades in later to leave more freedom of choice, but in color this will involve some expensive lab. work.)

For the sake of a few complete beginners who may be reading this, it should be emphasized at this point that we need not shoot the seven scenes in the same order in which they are to appear in the picture. We shoot them in whatever order is most convenient. For example, we might set up first for Scene 1, the long shot, then move in for the medium shots, 2 and 4, shoot the medium close-up, Scene 7, then the two closeups of Baby, 3 and 5, and lastly, the shot with

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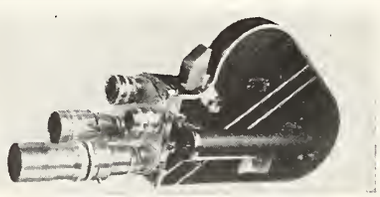
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the camera pointing up at Mother as Baby sees her in Scene 6, so that our actual shooting order would be 1, 2, 4, 7, 3, 5, 6. Or, we might equally well do it in the reverse order, or some other order, *as convenient*. Then, when the rolls of film come back to us from the processing laboratory, we cut the scenes apart and arrange them in the order 1, 2, 3, 4, 5, 6, 7,.

Before leaving this matter of scenes and sequences, let us emphasize again that each little sequence or paragraph, in order to be interesting to the spectator, must consist of several scenes or shots. The old, tried-and-true principle, "If it's worth one shot, it's worth three," conveys this thought in pithy form. Each bit of action, each bit of information, should be shot from that distance and that angle which will show the spectator most clearly that which we want him to see at that particular point.

Next, it will be well to make completely clear what we mean by closeup, long shot, and so on, so that these terms may be used freely and with perfect understanding. Bear in mind that these terms are relative; they have no EXACT meaning, as do foot, horsepower, ounce, and so on. Their usage will vary a little from one movie maker to another, both amateur and professional. However, the general meaning is well enough agreed upon so that we can give you *average* definitions which will serve perfectly well as a starting point.

LONG SHOT — A shot made at such a distance from the people in it that their figures form a small part of the whole scene. It shows, in general, the whole setting or location, or a generous share of it.

MEDIUM SHOT—A scene made at such a distance from the persons in it that their figures just about fill the height of the screen; they will be seen full-length, or at least to the knees.

CLOSEUP — A head and shoulders shot, which is practically a portrait. There are rarely more than two persons in a closeup.

In addition to these basic shots, in-between values may be used which are practically self-explanatory. An extreme closeup may show only a face, or even part of a face. A medium closeup falls between a medium shot and a closeup. A medium long shot falls between a medium shot and a long shot, and so on.

We shall have more to say about the choice of distances and the choice of angles, for particular story-telling purposes. For the present, this general rule will serve as a starting point:

The medium shot is your basic and most used unit. Tell most of your story in medium shots. When you need to show more of the setting, or want an effect of remoteness, go back for a long shot. When you want more emphasis on a detail, an expression, a hand, a letter, or the like, move in for a closeup.

Licking Reticulation . . .

• *Continued from Page 214*

the developer to penetrate. As the solution penetrates, the gelatin begins to soften and swell. If the temperature of the solution is raised the gelatin begins to swell more and more, and may reach a point where the gelatinous emulsion will no longer adhere to the celluloid base. Thus is apparent the necessity of keeping the processing solutions within a definite temperature range. Sixty five degrees Farenheit with as little over or under as is humanly possible will save a lot of woe.

Remember the statement above that the warmer the solution the softer the gelatin became? Conversely, as the temperature is lowered the gelatin will stiffen and contract. Thus if we dip a piece of film which has been soaking at 80 degrees into a cold water bath at 50 degrees the emulsion will reticulate. That is, the gelatin layer on the top surface of the emulsion will start to contract and stiffen before the bottom layer nearest the celluloid is chilled. As a result a mass of fine cracks and crevices will appear. Picture in your mind a flat expanse of wet, clay-like mud after baking in hot sun, for a perfect example of reticulation.

Of course you may say you would not think of "dunking" film in solutions of that temperature difference. Perhaps not, but gelatin is very sensitive to heat and moisture. It may reticulate with a very small temperature difference. Then too, sometimes wash water gets too hot in the summertime for the good of films. So keep the temperature at 65°.

Now incipient reticulation is that form which is only discerned under the microscope, or when projected on the screen. This type is where the cracks and crevices are just starting to form. The difference between the temperature of the solutions or wash water is not enough to cause a perceptible change, yet on magnification the cracks caused by it are there. As a preventive, here are two remedies which may be considered:

First it is essential to have some good mechanical means of controlling temperature. The outfit described here is simple to make and should be part of every movie amateur's darkroom. It is inexpensive, yet will keep temperatures within one-half degree of the sixty-five degrees Fahrenheit prescribed for film processing.

Next is some chemical means of reducing the tendency of the gelatin to swell and crack. This may be accomplished by using an extra processing solution — a hardening bath. For instance, since the first developer softens the emulsion, our aim now is to harden it immediately upon leaving this bath, lessening our reticulation problems considerably. In practice this is done by using a chrome alum stop bath by which development of the film is arrested and the gelatin hardened upon contact with these chemicals in solution. In practice I usually give the film a quick rinse with wash water at 65° then subject it to a chrome alum stop bath at 65° before proceeding with the five minute wash preceding the bleaching.

To make this stop and hardening bath, follow this formula:

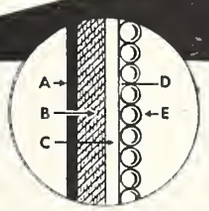
Potassium Chrome Alum 4 *oz.*
Water to make 1 *gal.*

The bath does not keep well and should be discarded after processing the film, unless two films are to be processed within a reasonable time limit. Use warm water to dissolve the chrome alum but no warmer than 150°. Cool to 65° before use and allow the film to remain in the bath three minutes for maximum hardening. Agitate film during immersion to avoid stains and other complications. Film which has been put through a chrome alum hardening bath should always be wiped carefully after washing and just before drying, otherwise any chromium scum which may have formed on the film will leave a stain.

Now about the temperature control device. Essentially it consists of two pipes containing hot and cold water terminating in a common outlet, as pictured here. Both the hot and cold water lines are controlled by regulating valves. A pipe tee is so arranged that a small thermometer fits into the body of the tee, which also acts as the water mixing chamber. By watching the thermometer and carefully regulating the valves, it is possible to adjust flow of both hot and cold water so that the water issuing from the bottom valve is tempered to the desired degree.

A cardboard tube arranged over the thermometer and tee provides a light-tight chamber with a red cellophane window. In the top of the tube is inserted a light socket with a small five watt bulb (frosted.) Thus, in complete darkness, one can see the lighted thermometer scale through the cellophane widow to observe and check on temperature of the water going through the valves. Another closely fitting tube of cardboard forms an outer sleeve, which can be turned to cover the cellophane window when using pan film, allowing just a slit through which to view the thermometer. *(Continued on next page)*





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As will be seen by studying the photos, the ½ inch line of the hot and cold water supply is extended by nipples to form another branch. Two street elbows fit into a brass tee, delivering the hot and cold water to the tempering chamber after passing through the wheel valves and unions. The tempering or mixing chamber is formed by two tees connected together with a close nipple. Into the top tee is inserted the thermometer while the bottom tee provides two outlets for the conditioned water.

One outlet delivers water to the double-jacketed processing tank in which the solutions are poured. The hollow jacket has water at 65° circulating through it all the time the film is being processed, thus keeping all solutions at 65°. The second outlet provides a means of filling graduate, jars, pans, etc., with water at 65°. I used gas cocks for these outlets and soldered pieces of copper tubing inside the cock to provide a means of fitting small rubber tubing as well as large tubing to the supply line.

The thermometer is made from parts obtained from a five and ten cent store thermometer. The glass tube was detached from the metal scale, after marking the exact position of the top of the tube on the scale. Then a water tight bushing was made with a fibre nipple and waxed string. By inserting the glass tube through the fibre nipple, then wrapping the tube with waxed string, it is possible to tighten the joint carefully until it will stop any leakage.

The parts required are: a fibre bushing which may be obtained from a electrical supply store (this is sometimes called a grommet); a 1/8" brass close nipple and a 1/8" brass coupling; plus waxed string and a small wooden plug, which can be made from a dowel; and a fibre washer to fit over the 1/8" nipple.

To make the thermometer, screw the close nipple into the bushing at least half way. Then insert the glass tube and wrap top of tube with a few turns of soft string, which has been waxed by drawing it back and forth over a candle. Press the string down into the coupling until it fits snugly against the nipple, then insert the black fibre bushing and screw up fairly tight. Not too tight, though, or the tube may break, just tight enough to stop water leaks. Next slip the wooden plug (a piece of dowel with a hole in the middle to accept the glass tube) over the thermometer and clip the metal scale to the tube. Screw the assembled thermometer in the top of the ½" brass tee with its 1/8" bushing in place.

You are now ready to calibrate the thermometer. This may be done by allowing water to run through the device and holding an accurate thermometer in the stream coming from the gas cock. Adjust water valves so the water comes out at 65°, then slide the glass tube up or down until the top of colored liquid in the column in the tube is exactly opposite the 65° mark on the metal scale. A word of caution: be sure to loosen the fibre bushing so that the tube slides easily before attempting to move it, otherwise breakage may result. When all is adjusted properly and the thermometer is calibrated, again tighten the fibre bushing until there are no leaks.

With this device fitted to your darkroom sink, reticulation troubles will disappear.

Filming In The Sun Country . . .

• *Continued from Page 213*

near Tucson, and Tumacacori, between Tucson and Nogales, are outstanding examples, and well worth picturing. San Xavier at Tucson is still used as a mission church for the nearby settlement of Papago Indians. At the early morning Mass, and especially on Sunday, one may film fine action to fit into your general view sequences. For general views of the missions, almost any time of the day is good for photography. I've had a little better results in the mid-morning hours, however.

For scenery, the Apache Trail past Superstition Mountain, near Phoenix, is just about the finest I've seen. Every mile offers another challenging view. There are three artificial lakes that resulted from damming the Salt River that offer excellent fishing shots. You can even shoot desert scenery from a boat!

Most experienced desert camera fans avoid flat light for color shots. The rugged terrain needs the modeling of side light to do it full justice. The shadows can be almost completely blank, since they are seldom a large part of the whole view.

Due, I suppose, to the comparatively dust- and smoke-free air, the light in Arizona holds its color quality quite late, seemingly permitting good color photography much later in the day than in other parts of the country.

Arizona had its share of boom towns, but Tombstone is one of the world's most famous, and this has more than enough life still left for a good movie sequence. Many of its old original buildings are still standing. The famous Birdcage Theatre has been restored, and holds a museum of interesting relics from pioneer days. Arrangements can be made for shooting interior pictures

by those who have photofloods along.

A little further on, Bisbee, the Copper City, is still a flourishing and picturesque mining town. Built in, on and around the hills, it is a wholly entrancing movie subject. Bisbee boasts of being the largest town in the country with no postal delivery. This is because so many of the houses make necessary an up and down hike of several flights of stairs for the postmen and they won't take on the job.

Bisbee, Douglas and Nogales, with their typical shops and street bands, that add color and vivacity to movies, are within a few minutes of old Mexico.

Cinco de Mayo, the fifth of May, is Mexico's Independence day, and a time of gala parades, pageants, and other colorful events in Bisbee, Douglas and Nogales. Should you visit this desert region on May 5th, scenes of this Mexican celebration should be at the top of your shooting list.

There is almost a constant program of rodeos, fairs, and special celebrations in Arizona throughout the year. I have never found one of these that didn't provide excellent picture making possibilities. Indian events are more difficult to photograph, and it is a good idea to go easy with your camera until you see how they react.

If time permits, it is well worth spending several days on one of the many fine ranches that offer guest accommodations. The range of prices and facilities fit almost any purse. A guest or "dude" ranch visit is the best way to photograph colorful ranch life sequences, and actually getting out into the desert long enough to understand the peculiar fascination it holds for so many visitors. The ranch makes fine headquarters, too, for the filmer planning side trips to the surrounding towns.

Throughout my many years of filming in the desert, I can honestly say that I have never found any one place that I could recommend as best for pictures. All are exciting, and it seems that no matter how many trips I make there, I never have film and time enough for all that I'd like to do. The subjects are so many and varied, there is so much opportunity for trying new ideas in colorful outdoor photography, and the light is constant. Before we close, a bit of advice regarding exposing film in this "super" daylight: shade your exposure meter readings down just a little and if you haven't a meter, close your lens about a half a stop in all instances where open, bright sunlight prevails.





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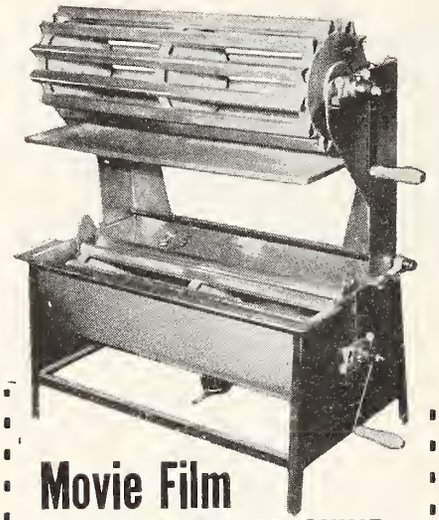
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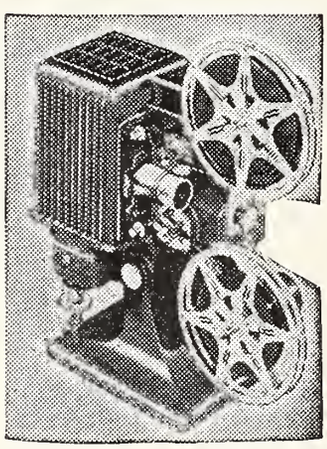
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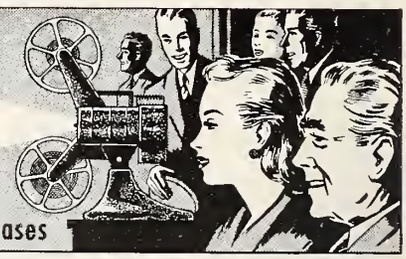
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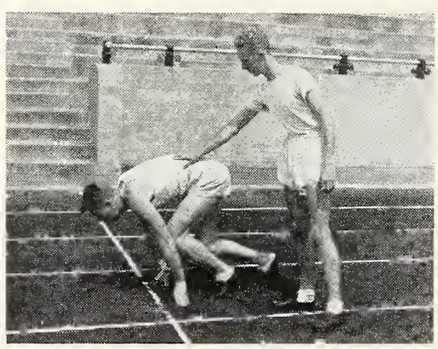


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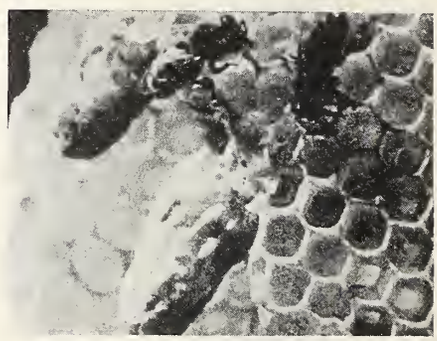
ISLE OF MISSING MEN ⟶

A tense, action-filled drama with John Howard, Helen Gilbert, Gilbert Roland, Alan Mowbray. The story of a woman's dangerous and desperate journey to a remote penal colony, trying to help her husband escape. She accomplishes her mission only to see him killed just as freedom is in sight. Running time 67 minutes, 7 reels, 16mm. sound. Post Pictures Corpn., Distr.



⟵ LET'S SING

A new series of one reel 16mm. sound home movies from Castle Films is now available to all photographic dealers, featuring Fred Waring's Pennsylvanians, Jane Pickens, The Gordonaires and The University Chorus. Designed to invite audience participation, subjects in this series have all the words superimposed on the screen.



⟵ SPRINTS

Fundamentals of 100 yard dash and 220 yard dash, demonstration of impact style and natural stretch stride, synchronization of leg and arm action, conditioning exercises, starting techniques, etc., are shown in this first of a new training series produced by United-World Films, Inc., New York City. Sale price is $90.00 for 2-reel subject. Rental rate $3.00.



⟵ JOHNNY FRENCHMAN

When the recurrent bitter rivalry between Cornish and Breton small-boat fishermen reaches its climax in the conflict between two of the opposing young men for the love of a pretty English girl, ancient grievances explode. Rich in authentic details about the fisherfolk who live on opposite sides of the English Chanel. Eleven reels; rents for $17.50. United-World Films, Inc., Distr.

Lost Films Found . . .

• *Continued from Page 211*

Bureau successfully solved more than 7,500 "cases" in 1947.

Most of these cases arose from the failure of picture takers to include a correct and complete return address with films sent in for processing. Sometimes a postal cancellation blacks out part of the return address; sometimes the film is separated from its container in the mail; sometimes the address with the film is illegible. But most of F.I.B.'s common complaints are those caused by carelessness. Either no return address is given or a street address may be lacking, the name of a city or town forgotten, the name of the state omitted.

Any one of these errors of omission makes it impossible to return the film —or would if the word "impossible" were in the F.I.B.'s language.

But doing the impossible is the stock in trade of the F.I.B. This may involve sending twenty-two letters to as many towns named Oxford when the name of the state is omitted. It may involve checking business, professional, city, and telephone directories. It may call for correspondence with the Army or Navy to locate the home address of an ex-serviceman. Or it may call for viewing the films themselves for a clue to the owner.

All of these methods yield results. One of the twenty-two letters, for instance, will reach the sender of the film. Doctors, for example, frequently may be traced through the professional directory which the Americal Medical Association publishes. Both the Army and Navy stand ready to help locate a veteran whose overseas postoffice has long ago been disbanded.

And, in the films themselves, the F.I.B. may turn up shots which show the name of a cruise ship, the sign of a business establishment, the license plate of an automobile; the latter, which leads to the owner of the car, is a sure fire bet. Experience has shown that in shots of this type the owner of the film and the owner of the car are almost always one.

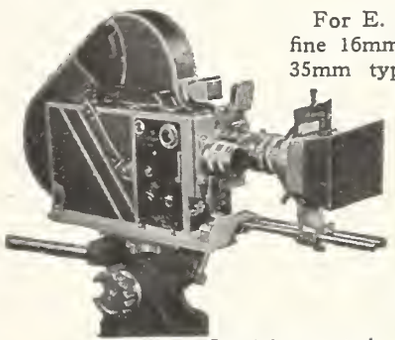
To expedite this business of tracing film, the F.I.B. maintains a large file in which unidentified films are listed by the name of the sender — when known—or by the subject matter. As a result, if John Doe complains that he sent in some 8mm. Kodachrome film for processing and has not received it back, his name is checked against the name file in the F.I.B. records. If this draws a blank, he is questioned about the subject matter of the film. With this information, the subject files are combed, and chances are the film is found.

Almost all of this work, however,

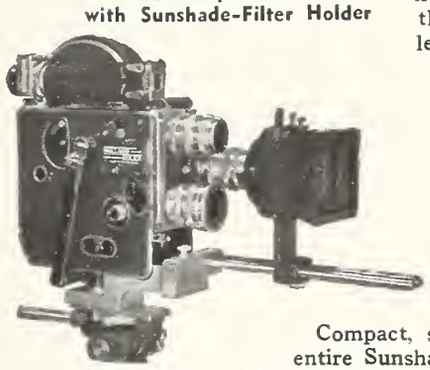
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could be eliminated if movie makers would do just three simple things, F.I.B. experts say. First, print in ink their name and return address on the containers in which they ship their film. Second, check their address to see they've included the street and number, city and postal zone, and the full name of the state. And third, make certain that their film is secure in the container. With movie film, care should be taken to tie the carton with string.

These suggestions, of course, won't help out in such cases as one the Bureau worked on last summer. For two months it tried to locate transparencies for a frantic feminine correspondent. And with little success. Finally, though, the case was solved. The husband of the woman had been carrying the pictures in his Mackintosh pocket; he had put them there on a late spring day and hadn't worn his Mackintosh during warm weather.

But, in hundreds of other cases, a little care ends the danger of lost film. It also ends the delays in tracing films where the F.I.B. finally finds it. For where the F.I.B. is concerned, its business is best when its business is least.

Movies of Mites . . .

• *Continued from Page 217*

lemon and grapefruit trees. It was my activities in fighting these pests that led me to venture into cinemicrography. I had long been an amateur movie hobbyist and when citrus insects had me baffled, I decided I could learn more about them were I to film them highly magnified so I could study them on my movie screen.

Thus it was that my first film on insects resulted from a natural interest in the protection of my citrus grove, combined with earlier experiments with a newly purchased Goerz Reflex Focuser and extension tubes which I had adapted to my 8mm. Filmo. I entered this film in a local movie club contest, little thinking of the interest it might arouse. After its initial public showing, news of the film traveled far and wide and soon I was besieged with invitations to screen it at various farm bureau meetings and before members of other organizations concerned with agricultural development in the community.

I had produced the film with no thought of its entertainment value, so when I saw the wide interest it had created I decided to do it over, this time in 16mm. Kodachrome, and expanding the content with the object of making it more educational in nature. Incidentally, it was surprising, in showing my 8mm. film, the amount of interest displayed in it by other citrus growers and particularly the obvious lack of knowledge on citrus pests that existed among them. There are very few motion pictures on the subject, and while there are numerous good reference books available, these do not have near the appeal of movies when the subject is presented both in color and in action.

My newer 16mm. film, *Friends and Foes of the Citrus Grower*, is 500 feet in length and affords an insight into the lives of the more destructive pests with which the citrus grower should be familiar in order to properly protect his trees and thus gain the maximum yield from his efforts.

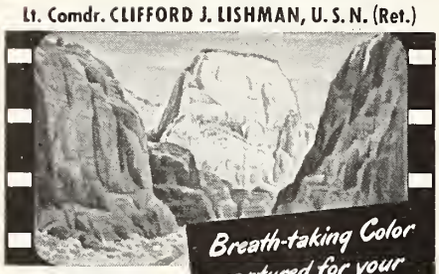
During the war, we started raising silkworms quite by accident. A fellow photographer came to me one day and stated his need for some microscopic closeups of silkworms emerging from the eggs, for a film he had made. He brought along a small 3 by 5 file card on which was deposited a tiny group of silkworm eggs no larger than the end of a lead pencil. The eggs were carefully watched and, as hatching time approached, they were placed before my microscopic camera lens and photographed as the tiny worms emerged.

As we cared for them, our interest naturally grew until I decided to film the complete life cycle of the silkworm in 16mm. color. After raising silkworms and studying their habits for three years, during which time various phases of the life cycle were photographed, I finally completed my latest cinemicrographic effort, *Gems of Silk*, which runs 400 feet in 16mm. Kodachrome.

The silkworm is a highly domesticated creature. He neither strays away from his home while in the larvae stage, nor flys away when a full grown moth. He has to be fed properly and he must be kept clean. Withal, he is a fascinating creature and we often entertained ourselves and friends in observing groups of them consuming prodigious amounts of green mulberry leaves and in spinning their cocoons.

My wife usually assisted me with the filming and we used a 16mm. Bell & Howell 70-DA camera fitted with one, two and four-inch Taylor-Hobson Cooke lenses, plus the Goerz Reflex Focuser and extension tubes. Most of the time I used my two-inch lens with a 3-inch extension tube. The camera was always mounted on a heavy duty tripod to insure utmost rigidity. My subjects were then mounted on a specially constructed movable stage, which may be seen in the accompanying photographs. The stage offered a support for the subject to be filmed and permitted it to be moved away from or toward the lens to facilitate sharp focusing.

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The photography was always done in bright sunlight in order to gain the maximum of light, necessary because the use of extension tubes often made it necessary for us to allow an increase of exposure as much as three stops.

The procedure followed in this type of filming is entirely different from ordinary movie making. The camera and the stage holding the subject are set up in approximate focus. Focusing is accomplished with aid of the Goerz Reflex Focuser which operates between the lens and the camera. The stage is then moved forward or backward until object is observed through the Focuser eyepiece, and when it registers on the ground glass sharply focused, the stage is locked in position, the Focuser prism removed, and the shot made.

The trials encountered in this type of filming are many. As stated before, it is necessary to work in bright sunlight in order to gain the maximum exposure —something most insects dislike very much. Normally, when in the tree, citrus insects inhabit the shaded areas of tree trunk and branches during daylight hours, unless they are the type which assumes a fixed position such as the adult scale insect.

A prerequisite of silkworm culture, too, is that they be kept in a cool place. so when we brought them out in to bright sunlight to take their pictures, it became doubly hard to keep them quite long enough to make the shot. As soon as they were placed in direct sunlight, both larvae and the adult moth became greatly agitated and sought cover from the sun.

Many other insects, such as the scale crawlers, are so microscopic in size that a magnifier was required to locate them for staging. Often they were completely lost in the preparation for filming and it required no little patience to persevere until the planned shot was made. We sought always to work in a sheltered place, but even then there were times when a sudden puff of wind would blow away our subject after the endless patience expended in mounting it on the stage and focusing camera upon it.

We found it quite impossible to anchor our subjects in any way without hindering their natural movements, and some of the more minute insects would be inadvertently crushed even when the utmost care was exercised in handling.

We induced the lacewing larva to stay in one position long enough to accomplish focusing by feeding it aphis from the point of a pin. Often the lowly housefly, inquisitively bent, would upset our subject after everything was in readiness for a take. The helpful ladybird beetles, which we propagate to combat citrus insects, proved one of the most exasperating of subjects for our camera because they move so rapid-

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ly. We tried every means to hold them in place within the very limited field of our lens setup—often less than 1/8 inch in width. Finally, in desperation, we discovered that blowing on them head-on, the larvae would remain quiet long enough to make the shot.

The procedure for cinemicrography take ran about as follows: After collecting the subject matter, which sometimes required hours of painstaking search, the desired stage in the cycle of the insect's life was selected and subject mounted on the stage before the camera. The camera was moved into approximate focus, the subject moved toward the lens into close focus, and the final focus accomplished by means of the Goerz Focuser and the lens diaphragm wide open. All this, providing that the insect obliged by remaining within the field long enough. After focusing, lens was quickly stopped down to the predetermined opening, the Focuser prism removed, and the exposure made for the necessary ten to twenty seconds.

We found that the most ideal time for photographing citrus insects was during the summer and early fall. Moreover, it is important to know something of the life cycle of the various insects in order to locate them while in the various stages of the cycle. For this we were greatly assisted by the many books available on citrus pests which were read assiduously before filming was attempted.

There is nothing like careful research in one's subject to insure success of a motion picture study of it. Study and research plus infinite patience, we found, are essential requisites for successful cinemicrography.

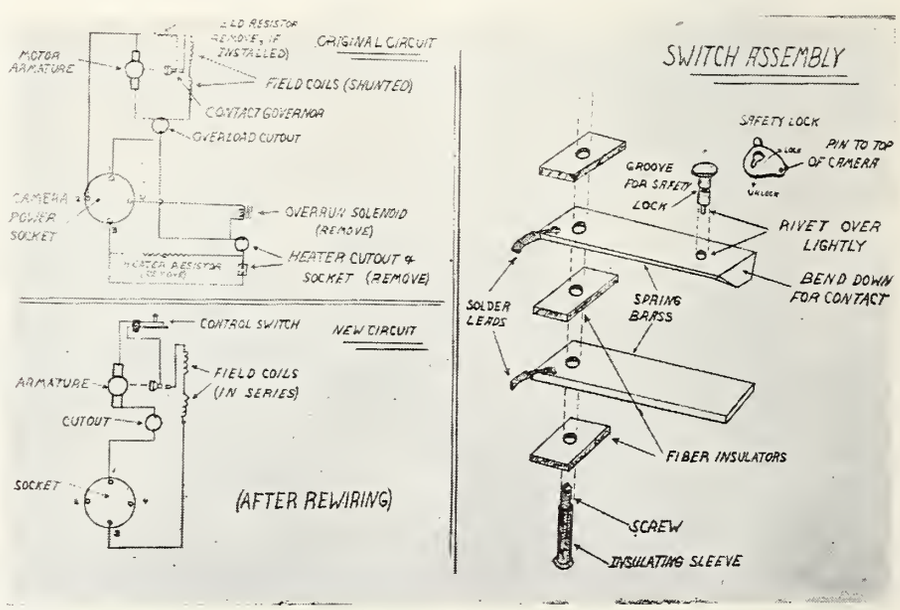
Friends and Foes of The Citrus Grower, until recently under option by a major film distributor, is currently being examined with an eye toward its purchase by industrial pest control services catering to the nation's citrus growers. Already prints have been screened more than a hundred times before California citrus growers eager for education on their number one problem: mounting damage to groves by small but stubborn insects. In view of this, we hope shortly to begin filming on a sequel to this picture, showing in minute detail the effect of various insecticides on citrus pests. This, too, will be filmed, for the most part, by cinemicrography.

Converting The G. S. A. P. . . .

• *Continued from Page 209*

heaters, which are no longer needed, are removed, also the overrun solenoid and pointer (if installed). If the overrun pointer is removed, complete the frame outline by adding a bit of masking tape or black paper cemented to the corner of the frame.

The photos show the internal circuit of the camera before and after rewiring. In order to reach the motor for this job it will be necessary to disassemble the camera as shown. A touch of colored paint applied on the matching gear teeth will aid in synchronizing during reassembly but is not absolutely necessary. When rewiring, a switch is set into the motor circuit as shown and mounted in the space above the motor, in top of the case where it may be conveniently reached with the index finger. This switch is made up from strips of heavy brass shim



• DIAGRAMS above show wiring details for re-vamping the wartime G.S.A.P. 16 mm. camera for use in making home movies. At left the old and new methods of wiring are shown while at right are details for constructing the simple electric contact button which starts and stops the camera's tiny but efficient electric motor.

stock and is equipped with a safety catch as shown in diagram on opposite page. Hole for tripod socket is drilled into case and tapped with a ¼"-No. 20 thread, which is standard for American-built tripods.

The original plug-in socket may be used to attach the battery wires, but of course only two of the pins are used and the other pair may be removed. A quick-disconnect, made from wood, permits easy removal of the battery wires.

Before reassembly of the camera, thoroughly clean the mechanism, using carbon tetrachloride if necessary. Oil the ends of all shafts and the gear teeth lightly with a fine oil. *Do not oil the motor.* Check wiring to make certain that it is properly insulated, and examine the commutator and brushes to insure that they are in good condition. If the commutator is dirty, clean it with fine sandpaper. Do not use emery cloth. Check the governor points, too, for burning or pitting.

The voltage upon which your camera will operate at the correct speed will depend largely upon the original motor circuit. Generally speaking, the motor should be driven fast enough to operate the governor points normally, but too much voltage will cause arcing which damages the points. Try different voltages by connecting several dry cells in series, until the motor is driven at a speed which causes the governor points to operate without excessive arcing. If the governor does not operate, the motor is running too slow. Under normal intermittent use, one set of batteries will turn the camera for several rolls of film.

If you wish to use the camera on house current alternately to save your batteries, obtain a toy train transformer or old radio power transformer. If the transformer does not have a rheostat or power-control, it will be necessary to add one to the circuit. The camera motor, wired as shown in drawing on opposite page, will run equally well on either A.C. or D.C. current. Check motor operation on the transformer, the same as for battery power, until a setting is found which will drive the motor at governor speed. This setting should be fixed or marked to prevent change.

During assembly, the film transport claw and shutter must be synchronized. If the gears were marked, as previously suggested, align the marks. If not, revolve the shutter in a counter-clockwise direction until it opens and just closes again. At this point the film claw should drop to engage the film and move another frame into position. Look into the rear of the camera (or remove the cover) and observe the action of the film transport claw. The shutter must remain closed for as long as the film claw is in motion. If not correctly timed, part the gears slightly and remesh the drive gears in the correct position.

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The view-finder shown in the photos is perhaps the simplest and least expensive which can be used, and is quite adequate for most filming purposes. A commercial viewfinder may be purchased from a camera supply house and also used if desired. The finder is mounted on top the camera with small self-tapping metal screws. Make certain that these do not pass through the case and cause damage. The viewfinder may be aligned accurately by removing the magazine side of the camera so that the film window is open to view. Stretch a piece of fine tissue paper across the window and open the shutter, as shown in last photo on page 209. Now focus on some distant object, with the camera mounted on a tripod. The camera view may now be compared with that of the viewfinder and the finder accurately positioned and marked for mounting. The tissue will not be in exact focus in this position, but will be accurate enough for the purpose.

As shown in first photo, 3rd row, page 209, the protective sheath and erector (if used) are removed from the lens assembly. The lens has two adjustments—one for camera speed and one for light conditions. With the camera running at a speed of 16 frames per second, for instance, on a bright day, the 32 on the center ring would be aligned with the index mark on the front ring and the index mark on the rear ring with the B mark on the center ring. Referring to the table of lens speeds, this setting will be found to give exposure of F/11.

The film magazine is loaded with the drive cog toward the motor. Set the film counter at zero; thereafter it will indicate the unexposed film remaining in the camera. Before loading any film, make certain that the camera magazine drive turns clockwise, as viewed from the magazine side of the camera. If the drive turns the wrong direction the motor field leads must be reversed to reverse the motor. Once the correct drive is established, it will not change regardless of how the power leads are connected.

The camera shown, a Bell & Howell N-5 24 volt model, operates on three 4½ volt radio A batteries connected in series to give 13½ volts. The batteries were mounted together in a case of artificial leather with a carrying strap. Rubber-covered light-weight lamp cord makes a good power cable for the camera, and if quick-disconnect plugs are used, the camera may be quickly switched from D.C. to A.C. operation.

Analysis Films As Coaching Aids . . .

• *Continued from Page 215*

an experienced filmer to take over the job. I asked for and got the assignment.

When the starting whistle blew for the next big game, I was perched atop the press box with a Cine Special and eight 100 foot rolls of film.

Never having made any football pictures before, I shot what I thought coach Armstrong would want, and then hoped. The pictures turned out pretty good and the day before the next game, Ike called and asked if I would make pictures again. He made several suggestions which helped me to improve results. The university furnished the camera and the film. They had a 63mm. f/2.7 lens on a Cine Special camera which proved quite satisfactory, as all the games were played in the daytime. I completed the season assignment using their equipment and film.

Before the next football season rolled around I approached the coach with the suggestion that I use my equipment and furnish the film, title the pictures and deliver to him a finished picture of each game for the entire season at a specified price. The College accepted my proposal and I proceeded to gather together enough film for the entire season. At that time all types of film were scarce and I was constantly searching for film at drug stores, and any other place I could find it.

The first two games were played at night and as a result I had to make the pictures at 16 frames per second instead of 32 and 48 as I usually did on daytime games. I had only an f/2.7 63mm. Eastman lens. I made titles for all the films at the beginning of the season: main titles, credit titles, and a title for each of the quarters and of course, end titles. I photographed the score board to show the score. During each game I shot the board after each score was made, and at the half, and at end of the game. The films had to be sent to Los Angeles via air express for processing and returned the same way.

About the time the football season was winding up, Vadal Peterson, U. of U's basketball coach, engaged me to make pictures of the College's basketball games. The Utah university fieldhouse has excellent lighting for their basketball court. I set up my camera, high upon the huge pipes of the ventilating system affording a bird's eye view of the entire court. I used a 1-inch f/1.9 lens wide open and Ansco Triple-S film for these pictures. After viewing the pictures of the first two games, coach Peterson decided he wanted the action filmed at closer range. Having only a 63mm. f/2.7 lens besides my regular lens, I was forced to shoot at 16 frames per second, but still the pictures were not getting enough light for good screen results. As a result the coach decided not to have any more pictures made of basketball, and cancelled our arrange-

ment. I decided right then and there that when the next season came around, I would have a 2-inch f/1.6 lens. Thus ended my filming of basketball pictures for that year.

Last year Utah's Centennial was celebrated which brought many national sporting events to Utah. One of the big events was the NCAA Track and Field Meet held at the University of Utah in June. Ike Armstrong was named director of the meet. It was decided to have motion pictures made of the finish of each race; photo finishes, actually. Also there was to be a complete record of the meet to be made on 16mm. film.

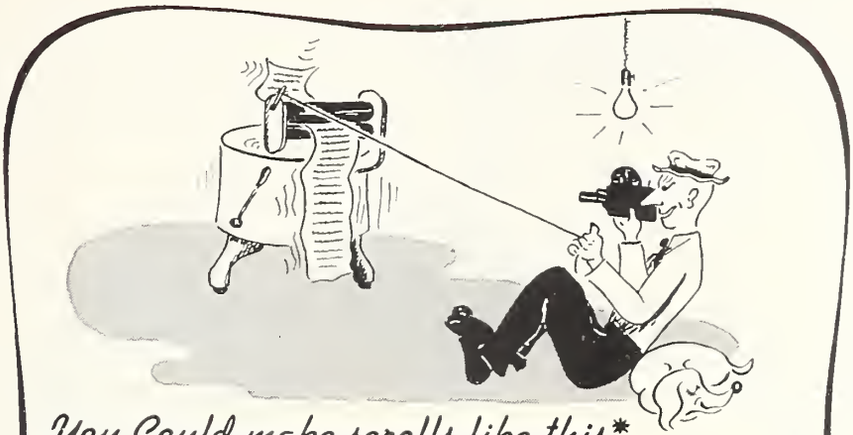
Ike asked me if I would like to handle the motion picture assignment, and of course he got a quick affirmative answer. The meet was to be held on two nights. The first night all the runners were to compete to determine who would race in the finals the following night. This made it necessary to have all the movies that were shot the first night ready for showing by nine the next morning! Fortunately I was able to make arrangements with Wally Barkoff, who has a small photo lab in Salt Lake City, to do all the processing for me during the night.

Special elevated stands were built for my cameras at the finish line, and extra photo flood lights were installed. I hired a fellow movie maker to handle the Cine Special, now fitted with my new 2-inch f/1.6 lens, at the finish line. Then I used my Bell & Howell 70-DA and made close ups of the runners and pictures of the field events for the official record of the meet. Ansco Triple-S pan film was used in both cameras.

The track meet film was a complete success. After all rolls of film were returned from processing, the picture was titled and edited and then several duplicates made.

Football season rolled around again, and this time I was well prepared for it. This time I purchased all my film in bulk, in 2000 foot rolls, and then spooled it myself. Wally Barkoff arranged to process the films right after each game so I could deliver them to coach Armstrong the morning following. As before, all titles for the season's series of films were made before the season started. My new 2-inch f/1.6 lens enabled me to film the night games at 32 and 48 fps. As an additional project, coach Armstrong had me make pictures of several practice grid drills before the first game so he could analyze progress of the team.

I naturally encountered a few difficulties as filming progressed which had to be ironed out. When I received pictures of the first game from processing lab, for instance, I found the entire film was marked with static. I learned this resulted from not having my rewinds grounded when spooling film, and corrected the trouble immediately. Then, later, the belt on the motor drive

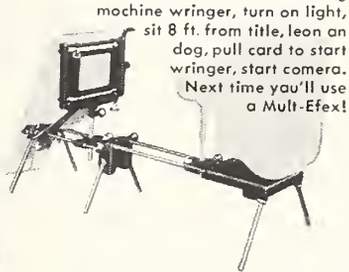


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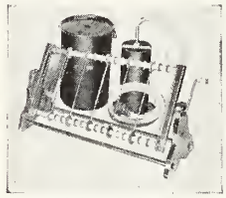
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of the processing machine broke and four more rolls were spoiled. During one game, a bent take up spool caused damage to considerable footage, and of course some of the most important plays in the game had to be on that particular roll of film.

Just prior to the opening of one of the games a heavy snow fall occurred. The field was cleared and the snow piled all around the field. Not thinking that the small masses of snow would make any difference, I took my meter readings in the usual manner. When the film was processed I found it was underexposed at least 1 stop, as a result of the unlooked for response of my meter to the snow. The pictures were usable, but not what they should have been. Except for such mistakes and mishaps, my football pictures were quite satisfactory for the season.

As soon as the basketball team started the new season's practice, I approached the coach about pictures. He was a little skeptical, in view of the previous year's efforts. But I was anxious to redeem myself and when I told him I would like to make some test shots of one of their practice games at my expense, just to show him that I could do a better job, he consented. I made the pictures one afternoon and had them ready for screening the next morning. This speed in processing was a big factor in selling him on movies. When he saw the tests he was both surprised and happy. They were so far above his expectations that without any hesitation he gave me the assignment to make pictures of all the season games.

For what it may be worth to the reader, the following is a summary of the procedures followed in filming the three sports:

Basketball: In making films of basketball games I have my camera placed high up in the rafters on the auditorium ventilating system. From here I can look down on the basketball court, and with a 2-inch lens I can cover about a quarter of either half of the court, filming the action at close range. The result is just what the coach wants for analyzing the action of the individual team members. I use Ansco Triple-S Pan film with my lens wide open at f/1.6, camera speed set at 32 fps. I shoot about 800 feet on each game.

Naturally I don't attempt to shoot every play, as I do not have a motor drive on the camera and I only use 100 foot rolls of film. I stop the camera when the ball goes out of bounds or any time when the play is stopped. The camera is always wound during these non-action periods. Usually I shoot the score board 3 or 4 times during each half and at the half and end of the game. Sometimes the coach is interested only in offensive plays, so I concentrate on filming them exclusive of other action. At other times he may want only the defensive plays filmed. In following the action I try always to keep the ball within the view-finder range. However I do not keep the man holding the ball right in the center of the picture. I try to anticipate where the ball will be thrown and have the man with the ball facing the open part of the frame.

Football: For football pictures I set up my camera on top of the press box. This puts me high up and on the 50 yard line. I use my three-lens turret to advantage here. I keep a 2 inch, 3 inch, and 1 inch lens in the turret. For the kick off I use the 1 inch lens in order to cover the entire field. As soon as the ball is caught I switch to the 2 or 3 inch and pick up the man carrying the ball. From then on I use both the 2 and 3 inch lenses. I try to pick up both teams as they line up. I start the camera as they break huddle and stop it when the whistle blows. I always wind the camera while the teams are in a huddle.

It is necessary for me to use two cameras in order to get every play. I usually expose about 1600 feet of film on each game. For night games, the only lens I can use is my 2-inch f/1.6 wide open. I shoot at 32 frames per second both day and night. The score board is shot after each score is made and at the half and end of the game. I put titles at the beginning and one at each quarter and end. Because of unpredictable weather, I carry an umbrella which fastens by unique device to my tripod pan head. To the umbrella is fastened a large rubber cape, which hangs down on all sides except for a narrow slit in front and allows just enough room for the lens to protrude. This arrangement affords covering for me as well as the camera on a rainy day.

I use Triple-S pan film for both day and night football pictures. There are many times when the light is poor during the afternoon, especially if it storms. My lens stops down to f/22 and shooting at 32 fps. I don't have to worry about over-exposure on bright days. If it is extra bright a neutral density filter is used before the lens.

Track: For shooting photo finish movies of events at the NCAA Track meet, we erected special stands on the rim of the stadium, at the point of finish for each race. There were three different stands. We made them high enough so when the spectators stood up they would not obstruct the runners from our camera view. For the night meet, a battery of six number 4 photofloods in reflectors were set up at the edge of the track near each finish line. The cameras were set to operate at 48 frames per second and we used 2-inch f/1.6 lenses wide open. Before the meet was held we made a series of test shots. The cameras were always started just before the runner entered the area of the view finder. Purpose of these pictures was to determine a winner if the

NCCA contest judges couldn't agree.

I was able to make most of the pictures of the field events during the afternoon while the track men were practicing. I concentrated my camera on the well known stars in each event and had them do their specialty while I shot the action in slow motion at 64 fps. A test made the night before the meet showed that satisfactory pictures could be made with just the field lights on. I make several shots of each event from numerous angles.

For these filming activities I use a Bell & Howell 70-DA and Cine Special cameras. My lenses, which are interchangeable, consist of a one-inch f/1.5, a one-inch f/1.9, a two-inch f/1.6, and a three-inch f/2.7. Other essential equipment includes the sturdy Cine Kodak tripod, a General Electric light meter, a full complement of filters and not the least, the umbrella-rain-shelter previously described.

Wired For Sound . . .

• *Continued from Page 211*

projector came next and finally, after adding a couple of clips to hold extra reels, that part of the project was complete. I might add that I transferred the electrical controls from the projector to the control panel on the amplifier chassis.

The speaker, a 12″ dynamic type, was installed in a separate inexpensive piece of luggage.

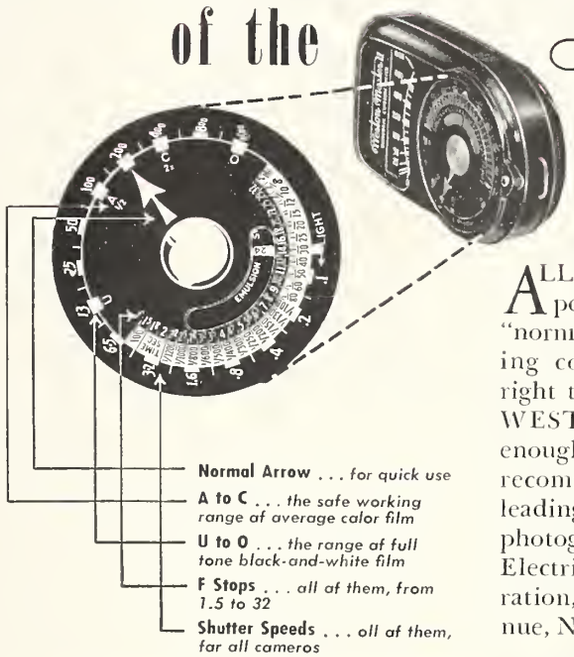
The next and final project was the building of a dual turntable. Due to the fact that our little apartment was already overflowing with my photographic paraphernalia, the size of the turntable had to be held to a minimum. After considerable thought, I decided that the arrangement best suited to my particular problem would be one wherein the two turntables would fold together like the two halves of a book.

I shopped around several luggage stores looking for a suitable case, but without much luck. I found a few cases with the dimensions I had in mind but the prices were far higher than I wanted to pay. Someone suggested that I inquire at one of the local radio parts and supply houses for my case. This I did with complete success. I located a case that was originally designed for turntable and amplifier. It was covered and bound with a high grade leatherette trimmed with glistening brass fittings. The price was reasonable, so I bought it and a matched pair of turntables that fit nicely in the case. I also bought all the necessary plugs, jacks, potentiometers, dial plates, pilot lights, pickup arms, wire, etc. to complete the project. The bill as I recall was less than $60.00.

Returning to my work shop (our cozy living room), I began the assembly

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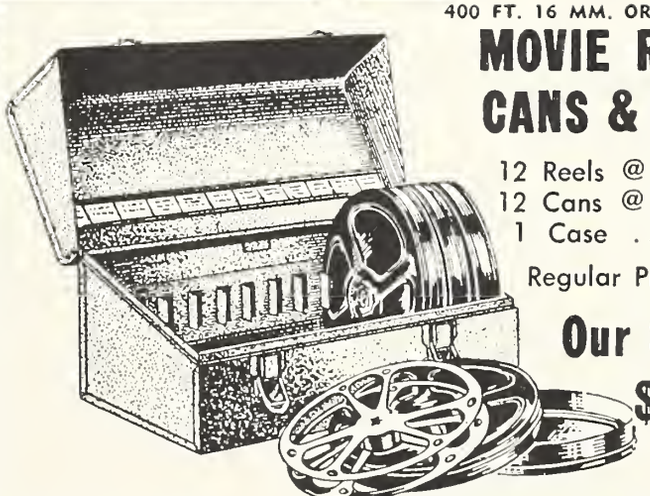
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of the last unit of my 8m.m. sound outfit. I mounted the turntable motors on ⅜″ plywood panels. I covered the tops of these panels with a brilliant red leatherette and bordered them with an aluminum molding. I then completed wiring the controls which consisted of a potentiometer or fading device for each of three pickup arms, the three toggle switches, one for each motor and one for a 6 volt transformer feeding the current to three pilot lights on the pickup arms as well as the three corresponding lights at each fading control. The pilot lights are also controlled in pairs by a built-in switch on each fading control. This pilot light system practically eliminates the annoying possibility of raising the volume on any of the pickups by mistake, it also provides an efficient and well hooded operating light.

After completing the wiring on the panels I installed them in the case. I made a few tests with the complete outfit which revealed that a couple of minor changes had to be made in the amplifier. The changes involved shielding out some static caused by the projector.

Generally speaking, the equipment was a huge success and it has greatly increased audience appeal of every foot of film that has been projected with it.

Cine Roundup . . .

• *Continued from Page 194*

film plane, or about 9½ inches from the object to the front of the lens. At this distance the field is 2 7/8 x 3 7/8 inches. This is a decided advantage over many other large aperture cine lenses which will not focus at an object to film plane distance of less than 25 inches.

The price of the Cine-Ektar lens will be $200 plus $33.33 tax. The lens will be available through all Kodak dealers.

★

Film Supply

Jack Frye, President of General Aniline & Film Corporation, in discussing the shortage of photographic film recently, said that the Ansco Division of General Aniline is producing more film than ever before in its history and is spending upwards of two million dollars in the first stage of its expansion program in an effort to meet the unprecedented demand. The new film-making facilities are scheduled for completion in 1949.

"Queries as to the reasons for the shortage," Mr. Frye said, "are numerous, but there is no mystery about it. The plain fact is that the industry does not have enough manufacturing facilities to supply the demand. Moreover, the extraordinary demand for color film and X-ray film has adversely affected black and white film production."

While Ansco is presently producing about 50 per cent more black and white film than in 1940, that increase would be much greater if it were not for the heavy demand for color film. To a certain extent, the same equipment and machinery is used for both at the present time but whereas black and white film passes through the emulsion coating machines twice, Ansco Color must pass through five times because of the multiple color layers. Besides, black and white can be coated about 30 per cent faster per layer than color. All things considered, the yield of color per coating machine is about one-third the yield in finished film of black and white. Ansco is making 400 per cent more color film than in 1945, which was a fairly good production year, but is still far behind the demand.

★

Zoomar Improved

Footage clips from recent Paramount News shots which utilized the new Zoomar lens were shown recently before members of the Academy of Motion Picture Arts and Sciences in Hollywood. Dr. Frank Back, inventor, gave a technical explanation of the new lens which, in effect, lifts the audience out of its seats and carries it slowly or rapidly to the field of action without losing focus.

The improved Zoomar, which is three pounds lighter than the old model, is self lubricating. Zoomar lenses are made for both 35mm. and 16mm. cameras, are rather expensive and therefore at this time within the means only of the professional 16mm. producer.

★

Lecture Filmer

A recent visitor to Home Movies offices was Herbert Lanks, well known author, 16mm. cinematographer and lecturer, during his annual trek across the continent in search of picture material and to fulfill lecture engagements on the Pacific coast. Lanks brought along a copy of his newest book, *By Highway Across the West Indies,* just off the press and which supplements his four preceding travel books.

Lanks' current filming will ultimately be edited as *America the Beautiful* and screened by him before lecture audiences during 1949.

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All films will be returned promptly after review by Express collect. Please include, with your film, data as to equipment used in making the picture.

★★★ **LEAVES FROM MY JOURNAL,** 400 ft. 8mm. color by Mrs. David Cameron, Salt Lake City, Utah, is a movie record of two children—the first from birth to 2 years, and the second from birth to a few months of age. Mostly general family scenes but interestingly filmed and well knit together with a series of homey descriptive titles written from first child's viewpoint. No data on equipment used.

★

★★ **XMAS IN CALIFORNIA,** 200 feet 8mm. color, by Hal Sodergren, Los Angeles, Calif., is a record of family doings at Christmas time: kids write letters to Santa; Mother bakes cakes; others wrap gifts, etc. Comes the big day, there's unwraping and examining of gifts, singing of carols, etc. Fair photography—a lot of it out of focus and jumpy. Titling is a highlight. Camera used was a Bolex H-8 with f/1.9 and f/3.5 lenses. Camera dolly and tripod aided in the photography. Sound recorded on paper tape.

★

★★ **CONEY ISLAND,** 200 ft. 8mm. color, by Norval F. Inskeep, Covinton, Ky., is a camera record of a day spent at Coney Island amusement park located on the Ohio river outside of Cincinnati. Better arrangement of scenes would improve over-all interest; most scenes held too long on screen. Photography is fair with unsteady camera chief fault. Titling is good. Camera used was Bell & Howell "Companion" with Wollensak f/1.9 and f/3.5 lenses.

★

★★★ **CALIFORNIA, MOST BEAUTIFUL STATE IN THE UNION,** 400 ft. 16mm. color, by L. B. Babcock, Santa Ana, Calif., (who is not a member of the state chamber of commerce!) Excellent photography marks this scenic account of places of interest in California, from Monterey to Balboa. Shown are Monterey fishing fleet activities, the rugged coastline, missions, Corona del Bar, Balboa, etc. Continuity and editing are both good. Titling is well done and there is ample use of signs in place of subtitles to keep audience informed.

★

★★★ **MAGNIFICIENT ACCIDENT,** 200 ft. 8mm. color, by Raymond Berger, Cheektowaga, N.Y. This is another human interest film in the well known Berger tradition. Again Berger's daughter and their pet Collie star in this story which has to do with a little girl believed crippled for life, who walks again when her dog is struck down in the street in front of her house and she summons her strength to crawl then get to her feet to assist him. Photography and titling are excellent. No data on equipment used.

★

★★ **ONE WEEK BEFORE THE MAST,** 125 ft. 8mm. color by Charles Kubista, New York City, is an extemporaneously filmed record of a week's cruise aboard a schooner on Penobscott Bay. Many shots suffer from camera not being held straight and sometimes unsteady. Titles are difficult to read. Camera used was Keystone with f/1.9 lens; tripod used on most scenes.

★

★★★ **FALL FANTASY,** 200 ft. 8mm. color, by Wendell Taylor, Salt Lake City, Utah, is a documentary of fall color in the great out of doors, in which continuity has been injected by having a young mother and her small son drive into the mountains and hike through the hills in search of the most colorful autumn foliage. There's a touch of humor, too when they encounter a bearded ogre, turn and run back to the car. Good titling and editing make up for shortcomings in the photography which suffers from an inadequate lens. Camera used was a Bolex H-8 equipped with a re-built lens.

★

★★★ **MAGIC STAR,** 100 ft. 8mm. color, by M. Crouse, Santa Ana, Calif. Little girl, wishing she had baby brother, takes walk in park with mother; finds a fairy's "whishing wand." Wishes for baby brother and lo! he appears, via stop motion camera tricks, on the lawn before them. Later, when baby brother grows up, gets into sister's hair, she threatens to wish him to disappear! Cute continuity idea enhanced with good photography, editing and titling. No data on equipment used.

★

★★ **JUNE IN JANUARY,** 200 ft. 8mm. color, by C. A. Thomas, Salt Lake City, Utah, is premised on a good continuity idea. Man and small son are shoveling snow off walk, suddenly gets idea to chuck it all and go south. Pack car and drive to Grand Canyon. Shown are many of the interesting sights there.

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News of What's NEW . . .

In Home Movie Equipment And Accessories



Professional Finder

A professional "Mitchell type" viewfinder for 16mm. cameras is announced by the Maier-Hancock Corpn., 12270 Montague St., Pacoima, Calif. Finder, which is easily attachable to Cine Special, Bolex and Filmo 16mm. cameras, provides erect image, corrected from left to right, on a generous ground glass screen protected by a deep hood. Finder is easily slipped from its camera mount for cameraman's use in composing scenes and locating camera setups. Mattes are supplied for use with lenses of various focal length. Price is $135.00 plus federal tax.



Film Cement

Designed for specialized film lamination during the war, Kin-O-Stik, a new cine film cement offered by Kin-O-Lux, Inc., 105 West 40th St., New York City 18, offers superior binding qualities for home movie film splices because of a new chemical base that does not gum up the splicer, possesses a low rate of evaporation, according to the maker. Because new ingredient cost is greater than that used in old cement formulas, Kin-O-Stik costs more. One ounce bottle sells for 35c.

Photo Computer

Exposure problems of 8mm. and 16-mm. cine cameras may be readily and accurately solved in a moment with the new pocket-size Photo Computer offered by Bardwell & McAlister. Filter factors, film emulsion speeds, increasing or decreasing camera speeds, shutter openings, motor speeds and lens diaphram openings are just a few of the variables quickly calculated by the computer which solves photo problems without any mental mathematics on part of the user.

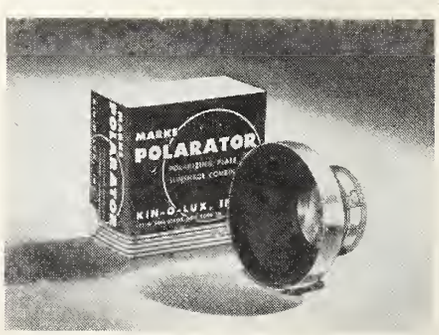
Also provided is a lens calculator by



which depth of field for most standard lenses at various f/ stops and focal distances may be quickly found. All data and computations are accurate within 1/4 of an f/ stop. Priced at $3.95, device is available at camera stores or direct from factory of Bardwell & McAlister, Inc., Dept. 26, Box 1310, Hollywood 28, Calif.

Marks Polarator

Kin-O-Lux, Inc., N. Y. City, offers a new improved Marks Polarator for use with both color and monochrome films. Accessory is a polarizing filter which is said to improve pictorial results when used before the camera lens. Polarator has high light transmission properties with non-selective color absorption. The filter factor at the maximum is said to be 1½ stops on pan film. Polarator is supplied in three sizes: series "O" with a slip-on mount that fits most cine camera lenses; and in two



sizes to fit the popular series V and VI adapter rings. Prices are $3.75, $5.95, and $6.95. All Polarators are mounted in calibrated rings and come complete with lens shade.



Elgeet Lens

Announcement of the development of a revolutionary new high speed lens for 8mm. movie cameras is made by Elgeet Manufacturing Company, of Rochester, N. Y. This new Elgeet ½" f:1.9 Uni-Focus lens is said to be the only one of its type on the American Market. It will fit all 8mm. cameras with turrets or interchangeable lens mounts.

With this f:1.9 Uni-Focus Lens home movie fans can modernize their cameras, take pictures under light conditions where exposure was impossible before, and get results that compare favorably with professional cameras. An important feature of the Uni-Focus is its depth of focus and high resolving power, said to eliminate necessity of focusing. Clean, sharp results are obtained from five feet to infinity.

Wide-spaced markings and vernier type adjustment make accurate setting of diaphragm stops easily accomplished. Diaphragm stops to f:22, removes the necessity of using density filters for brilliant beach or snow scenes.

All lens surfaces are hard-coated to eliminate glare and ghost-images. Each lens is packaged in leather-covered steel case. The Elgeet ½" f:1.9 Uni-Focus Lens retails at $36.35, tax included, and is now available at leading photo supply dealers.

New Address

Effective April 1, Hollywood Cine Products Company will be located in Lakeside Village, Elsinore, California. Titlers and accessories are manufactured by this company.

Lens Shade

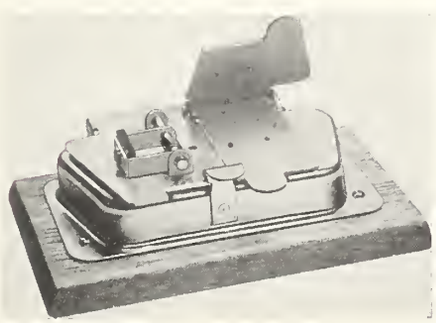
The Sherry Turret Shade, illustrated in the advertising columns of this issue, is a novel accessory comprising a sliding lens shade and filter holder for cine lenses of turret model cameras. Available only for the Revere 99 and Filmo Tri-Lens cameras at this time, device fastens to camera by means of a substitute rotor screw which replaces screw in camera turret. This screw has extension which receives the square tubular sliding base of the lens shade. Shade may be moved back and forth, permitting it to be used before either of the three turret-mounted lenses.

Use of the Turret Shade requires drilling no holes in camera and device is instantly demountable. Price is $7.95 plus excise tax. Manufacturer is Sherry Photographic Products, P.O. Box 592, West Los Angeles 25, Calif.

Syncro-Meter

Developed by two home movie amateurs and now in production for nation wide distribution is the Wilson Syncro-Meter, a device for controlling synchrony between picture and a post-recorded sound track on either disc or magnetic tape. This synchronizer functions on either of three projector speeds —16, 20 and 24 f.p.s., and turntable speeds of 33 1/3 and 78 r.p.m. It may be used with most current models of 8mm. and 16mm. silent and sound projectors.

It also provides an accurate frame counter for timing and editing film sequences that registers to 10,000 frames. Vernier rheostat insures critical projector speed control. Encased in attractive wrinkle brown lacquer finished cabinet, the Syncro-Meter is manufactured by Wilson & Garlock, 851 No. Ogden Dr., Los Angeles 46, Calif.



New Splicer

The Hollywood Splicer, precision constructed of stainless steel and mounted on handsome hardwood base, is announced by Schoen Products Co., 519 E. 31st St., Los Angeles 11, Calif. Features claimed for this new editing and splicing aid are: 20 second operation; precision tool steel emulsion scraper; and modern styling. Price is $5.95.

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Experimental Cine Workshop . . .

• *Continued from Page 221*

and 1″ long through which lead end of film is extended. On each side of slot, rivet or solder a strip of brass 1″ wide and ½″ in length. This provides a guide for the film. Cement small strips of black velvet on the inside surface of each brass strip, thus providing a light trap for the opening.

Making a spindle for the film spool to revolve upon inside the can is the next step. This may be constructed of a small square of light metal, a length of ¼″ doweling or metal rod which is secured to the metal plate with a nail or screw. The assembled unit is then riveted or bolted to bottom of can from the inside, care being taken that the four holes for rivets or bolts have been made light tight.

To use, wind bulk film on camera spool in dark room. Place loaded spool in can with lead end of film extended through the light-trapped opening. Cap can and turn on room lights. Now open camera and make ready to thread film. Pull out enough film for threading, insert lead end in takeup spool, and on through camera gate and takeup sprocket (if there is one). Now extinguish room lights again and remove spool of film from the can, Place the supply spool on the spindle, run camera a moment to make sure it is properly threaded, close camera door and you are ready to shoot.—*Owen Wilson, Maywood, Calif.*

Information Please . . .

• *Continued from Page 200*

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Turn out room lights, place a sheet of cut film, preferably panchromatic stock, on the enlarger board within the guides, snap on the light and make the exposures for the desired interval. Develop the negative and make your print in the usual manner. The exposure interval should be determined by the step-wedge method, same as when making ordinary photo enlargements.

Fancy Dress For Titles . . .

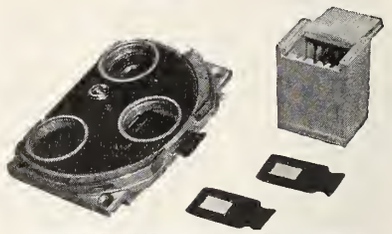
• *Continued from Page 207*

to arrangement of the letters adds an attractive note, as in "Pup's Paradise." Here, pictures of two dogs and a fairy, cut from a greeting card, were pasted on a colorful background card and the lettering given a touch of "swing." Note a similar treatment in the titles, "A New Arrival," and "Sandman Time."

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The titles are further enhanced, at time of filming, by lighting them from the side which gives a three-dimensional appearance to the letters and lends interesting lighting to the illustrations.

Title composition of this sort is limited to main titles only. Sub titles are never decorated for they should remain unadorned in order that the decorations may not detract the eye from the text. This is because sub-titles, which usually contain more words than main titles, require more time to read. Therefore, anything else in the title composition tends to distract attention and the title may not be completely read before it vanishes from the screen.



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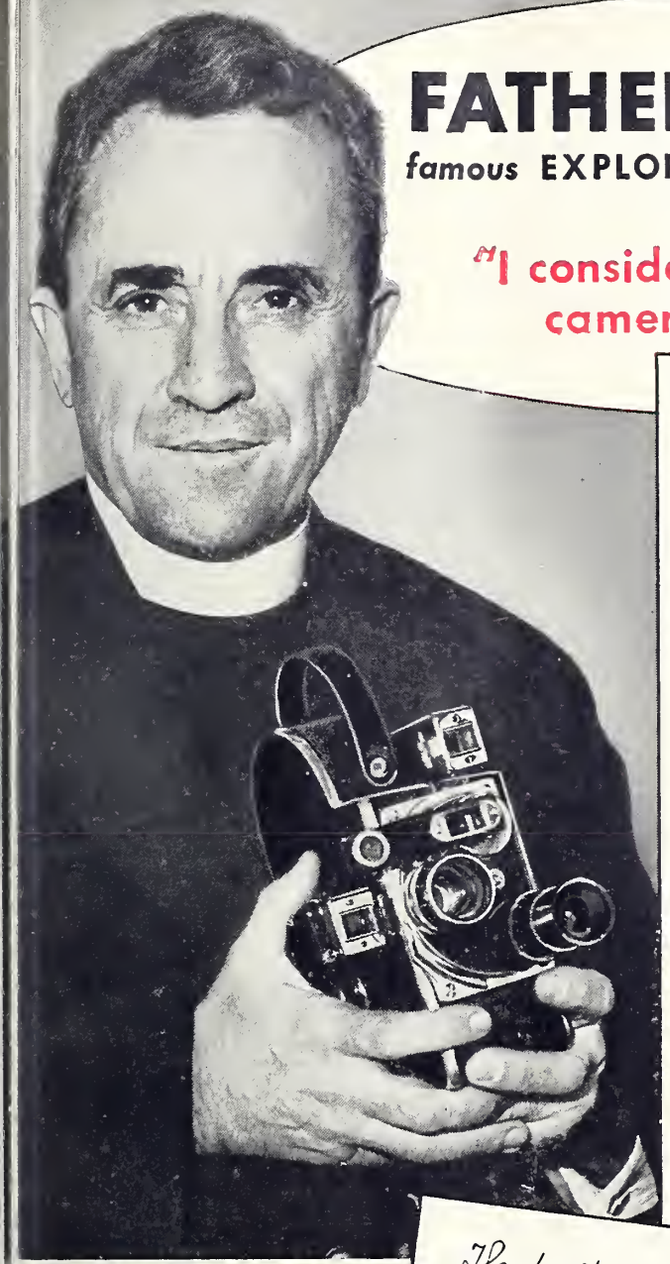
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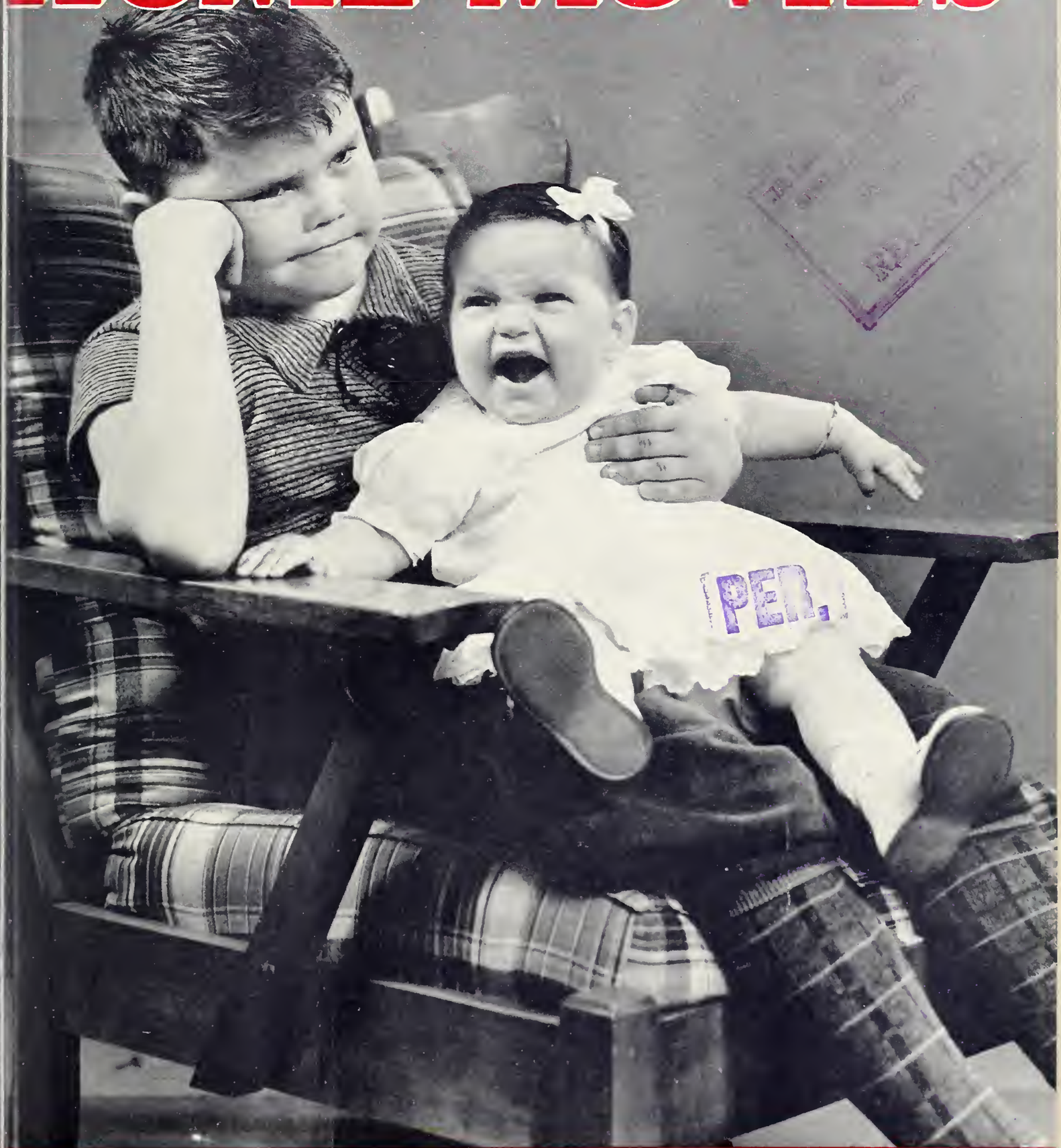
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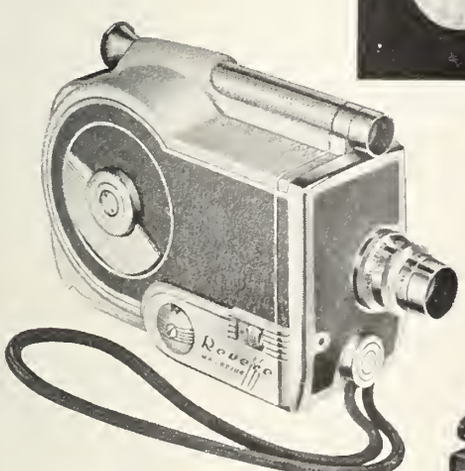
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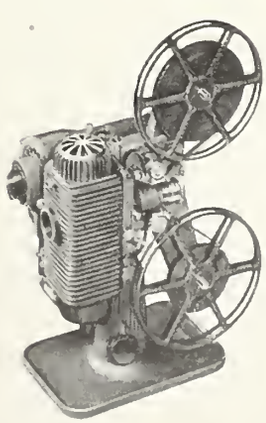


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HOME MOVIES

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Publisher

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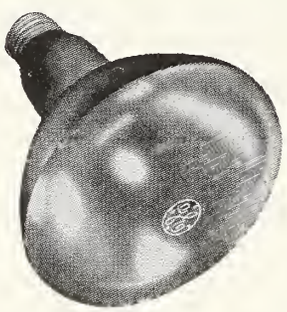
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CINE roundup

Brief Topics Of Interest In The Realm Of Movie Making

"Amateur" Defined

One of the aims of the contest committee, currently engaged in revamping rules and regulations governing Home Movies' Annual Amateur Movie Contests, has been to arrive at an equitable basis for defining an amateur as compared with the more experienced movie maker who has to his credit films produced for a cash remuneration. So often the question has been raised that, because a certain movie maker has received cash for his filming efforts, he should no longer be classed as an amateur, much less allowed to compete as such.

Home Movies, therefore, has adopted the ruling established recently by the Union International du Cinema d'Amateurs at Stockholm:

"The conception of the word 'amateur' applies equally to the maker and to the film. A film is an amateur film when the non-professional maker (the term professional being limited to the profession of the cameraman or the director) in making it has had no financial or commercial object. The film must not be the subject of any prior commercial agreement; and it is understood that if an amateur subsequently disposes of the film in a commercial transaction, the film in question (only) loses its amateur classification and can no longer participate in a national or international competition.

The status of the maker as an amateur, in such an instance, however, remains unchanged."

The words in italics have been added by Home Movies' committee to further clarify the definition which comprises the considered opinion of movie amateur representatives of thirteen nations.

It frequently happens that a better than average 16mm. filmer, for example, sells some of his footage to a commercial producer in need of special material, or perhaps disposes of a film made prominent by virtue of subject interest and good photography. Some have hesitated to do so for fear of cancelling their standing as amateurs.

We believe that the ruling above is fair to all concerned and will prove acceptable to all amateurs, beginners as well as advanced.

Further amendments to contest rules, yet to be announced, will put beginners and advanced amateurs on a more equitable footing in the competition for top awards offered each year in Home Movies' contests.

★



• WIVES OF MOVIE MAKERS will find a suggestion in this chic spring chapeau worn by pert Marian Osbrink of Dudley Pictures Corp., Hollywood. Hat was fashioned from 800 feet of discarded 16mm. Kodachrome from Dudley's latest 16mm. production, "This Land Of Ours," then trimmed with ribbon and flowers. Acetone, sprayed over the shaped coild of film, prevents disaster through sudden unravelling.

★

No Studio Visits

One of the toughest ordeals for the editor is turning down requests of visitors "to get into one of the Hollywood studios." Hollywood studios for some time now have maintained a stringent ruling against admitting visitors—even relatives of top executives. One reason is that visitors take up valuable time, and the studios, operating on drastically pared budgets, simply haven't the personnel to spare for escorting visitors through the lots. If the studio's 2nd assistant vice president can't get his uncle Charlie through the gates, you know we haven't a chance, either!

★

Camera Fiesta

Florida visitors in the vicinity of Tampa, May 16, 17 and 18, will have opportunity to participate in Tampa's Pan-American Camera Fiesta which

• *Continued on Page* 302

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By EDMUND TURNER

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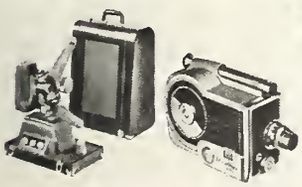
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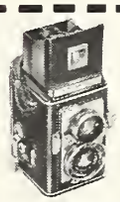
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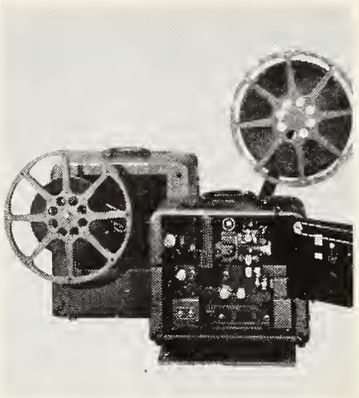
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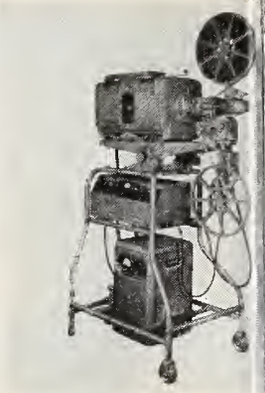
16mm. Sound Projectors

Pictures, Prices And Other Data To Make Your Choosing Easier

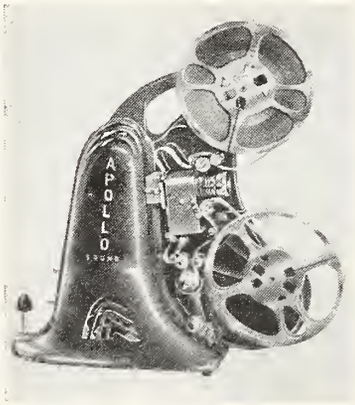
NOTE: Descriptions are necessarily limited to basic features only. Complete technical data on each projector may be found in the literature available from the manufacturers.



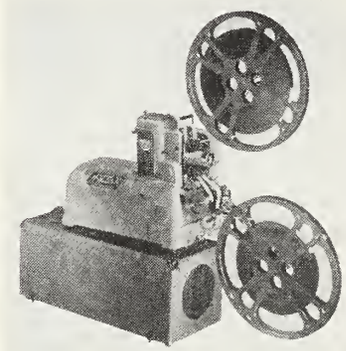
B&H FILMOSOUND "179"
No. of units: 2.
Illumination: 1000 watts.
Lens: 2" f/1.6, coated.
Reel capacity: 2000 ft.
Operating speeds: 24 and 16 f.p.s.
Amplifier: Range 50 to 7000 cycles.
Current requirements: 25 or 60 cycle, 110-V, AC.
Speaker: Full tone 12 inch.
Price: $579.00.



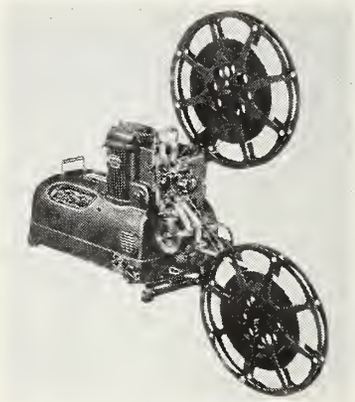
B&H FILMOARC
No. of units: 6.
Illumination: carbon arc, 1300
Lens: 3" f/2, coated.
Reel capacity: 2000 ft.
Operating speed: 24 f.p.s.
Amplifier: Range 50 to 7000 cyc
Current requirements: 105-125 V,
Speakers: Two 12" dynamic dual
Price: $1946.00.



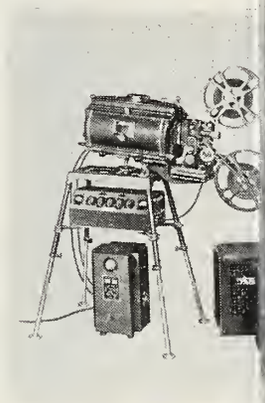
EXCEL "APOLLO-SOUND"
No. of units: One. Net Wt. 16 lbs.
Illumination: 500 watts.
Lens: 2" f/2, coated.
Reel capacity: 400 ft. and 2000 ft.
Operating speeds: 24 and 16 f.p.s.
Amplifier: None. Plays sound through house radio.
Speaker: None. (See above).
Current requirements: 110-125, 60 cyc. AC.
Price: $129.50.



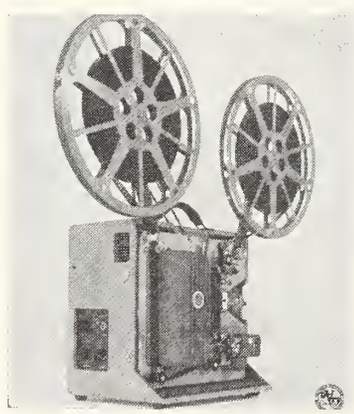
AMPRO "CENTURY 5"
No. of units: 2 in 1 case.
Illumination: 750—1000 watts.
Lens: 2" f/1.6, coated.
Reel capacity: 1600 ft.
Operating speed: 24 f.p.s.
Amplifier: Output 5 watts.
Speaker: 6" dynamic.
Current requirements: 105-125 V, 60 cyc. AC.
Price: $395.00.



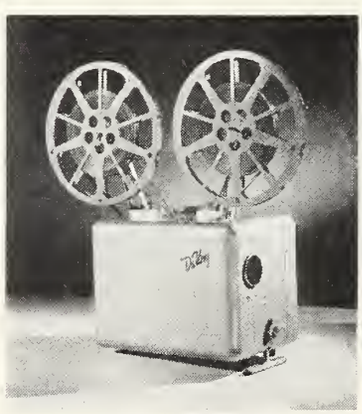
AMPRO "PREMIER 20"
No. of units: 2.
Illumination: 750—1000 watts.
Lens: 2" f/1.6, coated.
Reel capacity: 2000 ft.
Operating speeds: 24 and 16 f.p.s.
Amplifier: Output 15 watts.
Current requirements: 105-125 V, 60 cyc. AC.
Speaker: 12" Jensen PM dynamic.
Price: $540.00.



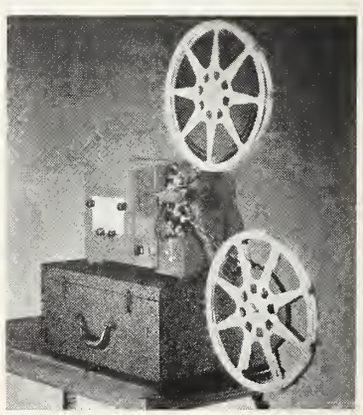
AMPROSOUND "AA"
No. of units: 6.
Illumination: carbon arc.
Lens: 3" f/2, coated.
Reel capacity: 2000 ft.
Operating speed: 24 f.p.s.
Amplifier: output 55 watts.
Current requirements: AC or DC
Speaker: Two 12" PM dynamics
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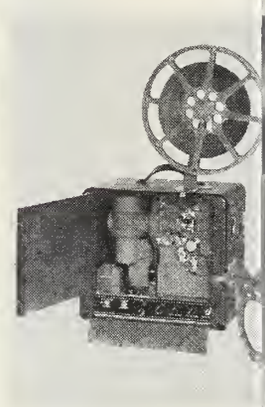
DE VRY "BANTAM"
No. of units: One.
Illumination: 750—1000 watts.
Lens: 2" f/1.6, coated.
Reel capacity: 2000 ft.
Operating speeds: 24 and 16 f.p.s.
Amplifier: 5 tube, range to 7000 cycles.
Current requirements: 105-125 V, 50-60 cycle AC.
Speaker: built-in 6" Alnico PM.
Price: $325.00.



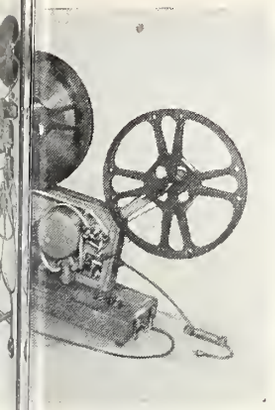
DE VRY "DE LUX 11000"
No. of units: 2.
Illumination: 750—1000 watts.
Lens: 2" f/1.6, coated.
Reel capacity: 2000 ft.
Operating speeds: 24 and 16 f.p.s.
Amplifier: rated 5 watts.
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Speaker: 8" Alnico PM.
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SOUND KODASCOPE FS-N-10
No. of units: 2.
Illumination: 750 watts.
Lens: 2" f/1.6, coated.
Reel capacity: 1600 ft.
Operating speeds: 24 and 16 f.p.s.
Amplifier: 10 watts output.
Current requirements: 110-125 V, 50-60 AC.
Speaker: 10" PM dynamic.
Price: $500.00.

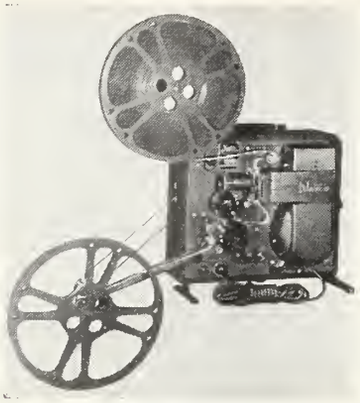


KOLOGRAPH "1615
No. of units: 2.
Illumination: 1000 watts.
Lens: 2" f/1.6, coated.
Reel capacity: 2000 ft.
Operating speeds: 24 and 16 f.p
Amplifier: 15 watts output.
Current requirements: 110-125 V,
Speaker: 12" Alnico PM.
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300 watts.
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eds: 24 and 16 f.p.s.
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rements: AC-DC, 105-120 V.
PM.
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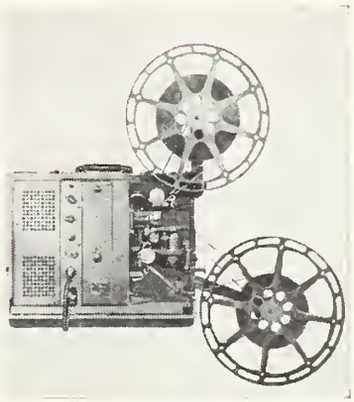
NATCO "3030"

No. of units: 2 in 1. **Net Wt.:** 37 lbs.
Illumination: 750 watts.
Lens: 2" f/1.6, coated.
Reel capacity: 2000 ft.
Operating speeds: 24 and 16 f.p.s.
Amplifier: 5 watts.
Current requirements: 50-60 cycle AC-DC, 105-120 V.
Speaker: 8" PM.
Price: $289.50.



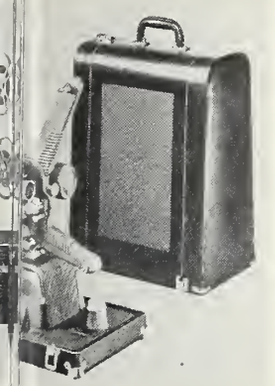
R.C.A. "400"

No. of units: 2. **Net Wt.:** 67 lbs.
Illumination: 750 watts.
Lens: 2" f/1.6, coated.
Reel capacity: 2000 ft.
Operating speeds: 24 and 16 f.p.s.
Amplifier: 8 tubes, 10 watts.
Current requirements: 105-125 V, 50-60 cycles AC.
Speaker: RCA PM.
Price: $547.50.



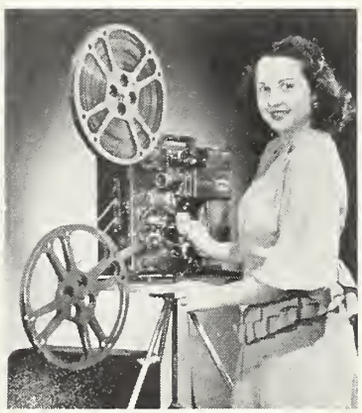
R.C.A. DE LUXE "PG-201"

No. of units: 2. **Net Wt.:** 85½ lbs.
Illumination: 750—1000 watts.
Lens: 2" f/1.6, coated.
Reel capacity: 2000 ft.
Operating speed: 24 f.p.s.
Amplifier: 7 tubes, 20 watts.
Current requirements: 105-125 V, 50-60 cycles AC.
Speaker: 10" Alnico PM., 8 ohms.
Price: $547.50.



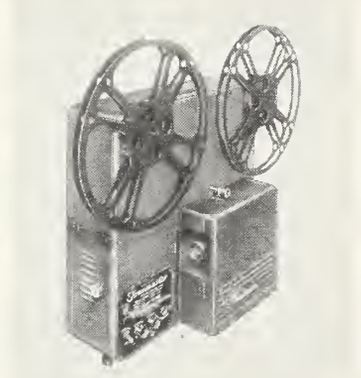
REVERE "16"

: 2 in 1. **Net Wt.:** Approx. 33
750 watts.
1.6, coated.
ty: 400 ft. (1600' attachments
.
eeds: 24 and 16 f.p.s.
Push-pull type.
uirements: 105-120 V, AC-DC.
namic type in baffle.
50.



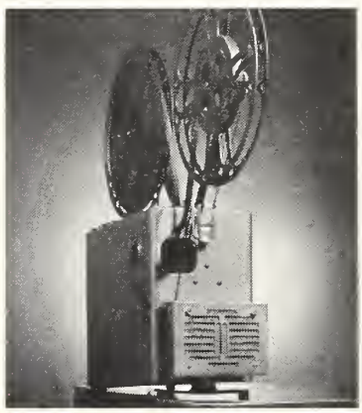
SEARS ROEBUCK "TOWER"

No. of units: 2 in 1. **Net Wt.:** 34 lbs.
Illumination: 750 watts.
Lens: 2" f/1.6.
Reel capacity: 2000 ft.
Operating speeds: 24 and 16 f.p.s.
Amplifier: 4½ watts output.
Current requirements: 115-V, 50-60 cyc. AC.
Speaker: 6" PM.
Price: $279.00.



UNIVERSAL "TONEMASTER"

No. of units: 2 in 1. **Net Wt.:** 45 lbs.
Illumination: 750 watts.
Lens: 2" f/1.6, coated.
Reel capacity: 2000 ft.
Operating speeds: 24 and 16 f.p.s.
Amplifier: 5 tubes.
Current requirements: 105-125 V, 60 cyc. AC.
Speaker: 8" dynamic, 50 to 6000 cycles.
Price: $350.00.



VICTOR LITE-WEIGHT "6"

No. of units: One. **Net Wt.:** 33 lbs.
Illumination: 750-1000 watts.
Lens: 2" f/1.6, coated.
Reel capacity: 2000 ft.
Operating speeds: 24 and 16 f.p.s.
Amplifier: 9 watts output.
Current requirements: 105-125 V, 50-60 cyc. AC.
Speaker: 6" demountable.
Price: $375.00.



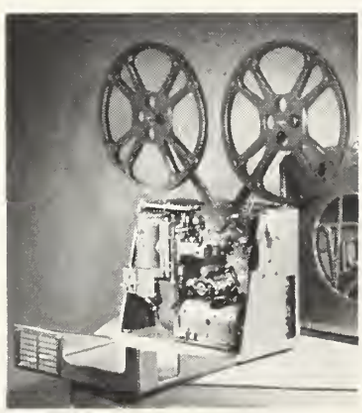
OR LITE-WEIGHT "9"

ts: 2 In 1.
t: 750-1000 watts.
"/1.6, coated.
ty: 2000 ft.
speeds: 24 and 16 f.p.s.
9 watts output.
uirements: 105-125 V, 50-60 AC.
" demountable.
.00.



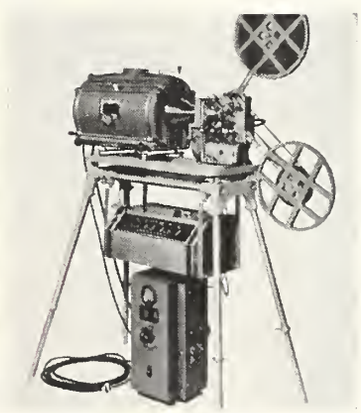
VICTOR LITE-WEIGHT "12"

No. of units: 2.
Illumination: 750—1000 watts.
Lens: 2" f/1.6, coated.
Reel capacity: 2000 ft.
Operating speeds: 24 and 16 f.p.s.
Amplifier: 9 watts output.
Current requirements: 105-125 V, 50-60 cyc. AC.
Speaker: 12" PM dynamic.
Price: $410.00.



VICTOR MODEL "60"

No. of units: 2.
Illumination: 750-1000 watts.
Lens: 2" f/1.6, coated.
Reel capacity: 2000 ft.
Operating speeds: 24 and 16 f.p.s.
Amplifier: 26 watts output.
Current requirements: 105-125 V, 60 cyc. AC.
Speaker: 12" PM dynamic.
Price: $468.00.



VICTOR "ARC"

No. of units: 6.
Illumination: carbon arc.
Lens: 2" f/1.6, coated.
Reel Capacity: 2000 ft.
Operating speed: 24 f.p.s.
Amplifier: heavy duty push pull.
Current requirements: 105-125 V, 60 Cyc. AC.
Speakers: 12" heavy duty dynamic.
Price: $1315.00, Incl. 2 speakers.

THREE
NEW ONE REEL
SHORT SUBJECTS



16mm. on Sound film

$36 per reel 400 FT.

"Dances That Thrill"
"Night Club Girls"
"Dancing Dolls"
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	Ortho Weston 6	Pan-chromatic Weston 24	Pan-chromatic Weston 64
100 ft. Single 8	—$1.15	$2.35	$2.40
100 ft. Double 8	—$1.65	$3.85	$3.95
100 ft. 16mm.	—$1.55	$3.80	$3.90

Since the above prices do not include developing, why not get one of our low cost developing sets and develop your own movies? The set consists of developing rack, tray safelight and set of prepared developing powders, together with a simple step by step instruction sheet. 30 ft. single 8 set $4.20; 33 ft. Double 8 or 16mm. set $5.85. Show your moves two hours after they are taken.

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SOUND ON YOUR FILMS
AT COST PRICE

Why? — To Introduce our new low-cost service and prove we can do "quality" work at HALF the regular PRICE.
Write and tell us your needs and we'll quote a price that will amaze you!

ALL WORK GUARANTEED.
Titling, editing and narration too!

LARRY FRISCH RECORDING STUDIOS
47' Winner Var Halen Sound-On-Film Award
1761 W. 23rd St. Los Angeles, Calif.

Information PLEASE

* HAVE you a perplexing problem in photography, editing, titling, or processing of home movies? Then tell it to the editors. This "problem untangling" service is free to every reader of HOME MOVIES. Enclose stamped addressed envelope with your letter to Editor, Home Movies, 553 So. Western Ave., Los Angeles 5, Calif.

Reloading Magazines (G. M. Smith, Los Angeles, Calif.)

Q—I have a Revere 8mm. magazine camera for which I have been unable to buy black and white film. Would it be possible, should I eventually be lucky enough to buy a magazine of 8mm. film, to have the film processed, and retain the empty magazine so I could re-load it myself with bulk film?

Is double 8mm. film any different than 16mm. film? Is there any supply house who could re-load the magazine for me?

A—Eastman Kodak Company does not return empty 8mm. film magazines, does not recommend that they be reloaded by the individual with his own film because of the difficulty usually encountered in loading the magazines properly. However, this has been done by some amateurs, but we do not know how they came by the empty magazines.

Double 8mm. film is the same stock and width as 16mm., however it is double perforated to take the 8mm. camera sprockets. Regular 16mm. film would not work in your camera. We know of no one offering to re-load 8mm. film magazines.

8mm. Editor (Nathan Rosen, Bronx, N. Y.)

Q—Can you supply instructions for making a workable 8mm. movie editor?

A—Such a device was illustrated and described on page 64 of the February, 1946 issue of HOME MOVIES. Extra copies are available at 25c each. We have no other instructions available at this time.

Surplus Film (Ellsworth L. Palmer, San Antonio, Tex.)

Q—There appears to be a lot of surplus movie film on the market, much of it regular negative film, or so it appears to me. Can this film be properly reversed, or does all movie film come in the class of negative or positive? I was under the impression that there were three classes of film: negative, positive, and reversal. Am I right?

Why do some advertisers make the claim that surplus film is "regular reversal type" film?

A—There are three kinds of movie film available, as you state. It behooves the buyer of "surplus" film to beware and make sure he is getting genuine reversal film when that is what he asks for. There are many reliable dealers handling surplus film who are labeling their product properly. If the film you purchase proves otherwise, do not hesitate to call upon the seller to make good or refund your money. Regarding the negative film, it can be reversed satisfactorily.

8mm. Frame Enlargements (Austin F. Barr, Jr., White Hall, Ark.)

Q—Why can't 8mm. frames be enlarged to greater than 1 inch by 1½ inches if 8mm. movies can be screened as large as 30 inches by 40 inches?

A—They can. Satisfactory enlarged prints of 8mm. film frames are regularly being made up to 2½ by 3¼ inches in size for reproduction in this and other magazines. Much of the quality depends upon the enlarging equipment. You should be able to make good frame enlargements using an ordinary photo enlarger.

Special Effects (George J. Freije, Cohoes, N. Y.)

Q—Recently I saw the movie "It Had To Be You," starring Ginger Rogers. In one scene they were showing home movies and when they stopped the projector for a still picture, the image was as bright as when the film was running. Now I have a 16mm. projector and when I project a still picture, it is never as bright and sharp as when the film is running. Why is this?

A—What you saw in the Ginger Roger's movie was undoubtedly the result of some highly perfected optical printing effects. Actually the studio camera did not shoot the projector projecting a picture. Instead the illusion of a projected picture was done either by background projection on a translucent screen, or by optically printing in the picture on the movie screen, a specialized laboratory process not available to the movie amateur. When the picture was to appear as a still, the one frame was merely repeated in the printing for the desired number of frames, and therefore at the same brilliancy.

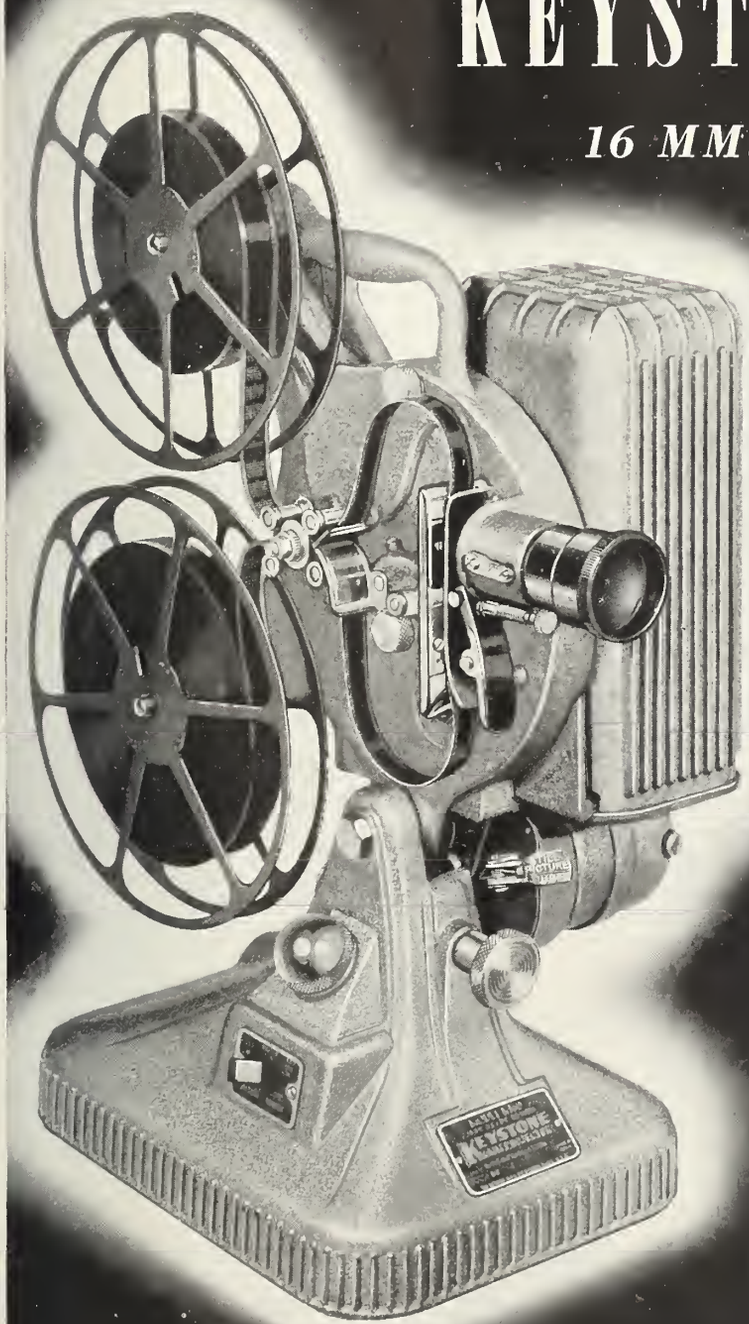
When you project a still with your machine, a film protecting device called

• Continued on Page 301

What a line-up of features in the

KEYSTONE K-160

16 MM. PROJECTOR



★ 750 watt lamp with lateral adjustment.

★ Coated Wollensak F1.6 two inch lens, 100% rating.

★ Removable coated condensers.

★ Retractable electric cord with automatic take-up.

★ Reverse pictures.

★ Still pictures.

★ Fast automatic rewind.

★ Geared take-up.

★ Oversize blower exhaust air unit.

★ Self-lubricating bearings.

★ Silent operation.

★ Self-adjusting removable gate.

★ Quick, easy threading.

★ Die-cast frame and base.

★ Three-way master switch.

★ Pilot light.

★ Angle projection with micromatic hand knob.

★ 400 foot capacity.

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PRECISION PHOTO-LENSES

AN AMERICAN PRODUCT SINCE 1899

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GOERZ DAGOR F6.8

The favorite universal all-purpose lens, color-corrected, wide-angle, convertible—for interiors, exteriors, commercial and amateur work, scenic views, groups, banquets, color film, copying, enlarging.

GOERZ SUPER DAGOR F8

The wide-angle lens, greatly extended coverage, convertible.

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The perfect speed lens, color-corrected, convertible. For news, sports, portraits, general work, color film.

GOERZ ARTAR F9 to F16

The apochromatic process lens, for color separation with perfect register in the final process; also for black and white commercial work.

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The lens for black and white, process and commercial work, copying and enlarging.

GOERZ HYPAR F2.7, F3

GOERZ APOGOR F2.3

The movie lenses with microscopic definition.

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Revealing Many "Exciting" Stars in Action

SEND ONLY ONE DOLLAR ($1.00) TO:

EXCITING FILMS 1071 El CENTRO, HOLLYWOOD, CALIF.

CHECK HERE: 8mm ☐ 16mm ☐

Hollywood 16mm. Color

Kodachrome Duplicates

16mm. Service

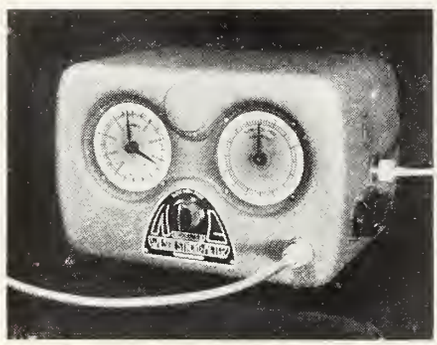
8mm. Quality

MAIL ORDERS ACCEPTED

Agent, Cinema Camea 3532 Sunset Blvd.

News of What's NEW . . .

In Home Movie Equipment And Accessories



Home Sound Synchronizer

Now ready for delivery is the Wilson Synchro-Meter, a device for controlling synchrony between picture and a post-recorded sound track on either disc or magnetic tape. This synchronizer functions on either of three projector speeds —16, 20 and 24 f.p.s., and turntable speeds of 33 1/3 and 78 r.p.m. It may be used with most current models of 8mm. and 16mm. silent and sound projectors.

It also provides an accurate frame counter for timing and editing film sequences that registers to 10,000 frames. Vernier rheostat insures critical projector speed control. Encased in attractive brown wrinkle-lacquer finished cabinet, the Syncro-Meter is manufactured by Wilson & Garlock, 851 No. Ogden Dr., Los Angeles 46, Calif. List price is $75.00.

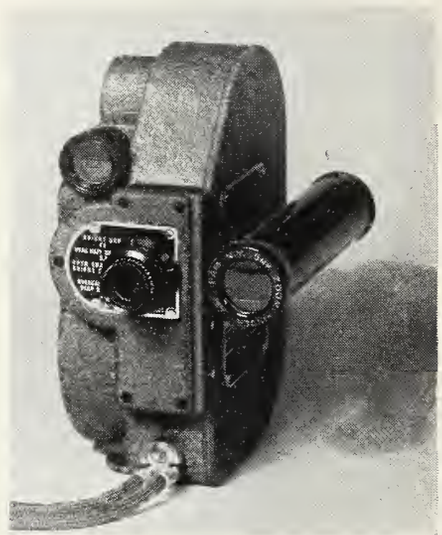


New Camera Film

Dassonville Co., Ltd., long known for superior photographic papers and other products announce that it has now entered the movie market with three new amateur motion picture films, all available in both double-8 and 16mm.

The films, all black-and-white and on safety base, include an orthochromatic film of very fine grain, speed rated at Weston 12 daylight; a fine grain panchromatic, Weston 40 and a medium fine grain panchromatic at Weston 80. The two panchromatic films are claimed to be excellent for both daylight and artificial light and the Type 80 is suitable for use under adverse lighting conditions.

The films are intended for reversal processing and the cost of processing and return transportation is included in the purchase price. Films are to be sent to Dassonville Company, Ltd., Newton, N. J. for processing which requires five days from receipt of the film at the Dassonville Laboratories.



Pam Zoom Finder

Of interest to 8mm. camera owners is the new Pam Zoom Finder which can be mounted on most 8mm. cameras. It features six fully corrected viewfinders, with a range corresponding to that from wide-angle to three-inch lenses, all in one unit, enabling the user to obtain instantly and automatically not only the correct angle of view but the exact magnification of each corresponding lens. The viewer affords a view of the exact image the various lenses will record on film, also enables user to determine the correct lens to use for any particular scene.

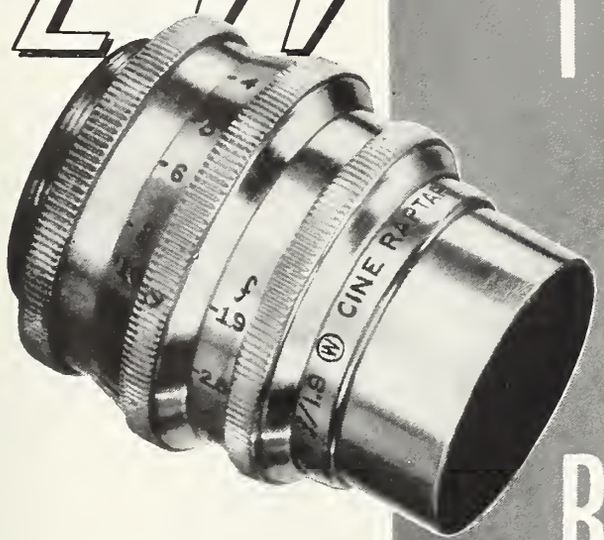
Fast, accurate and simple to use, the finder literally zooms to the selected focal length. List price is $18.50, including tax. Wide angle attachment is $3.50 extra. Manufacturer is Photographic Arts Mfg. Corp., 49 W. 19th St., New York 11, N.Y.

Movie Film

Rex-Art Company, 120 Liberty St., New York 6, N.Y., announces 3 new black and white camera films for 16mm.

• *Continued on Page* 302

NEW



1" f 1.9 CINÉ RAPTAR

FOR 16mm CAMERAS



● If you demand critically sharp movies . . . pure, brilliant color, here's the new Raptar you'll want on your camera to assure better movies this summer. Designed on the new Raptar optical formula, this fast, all-purpose lens possesses greater resolving power for the finest definition in color or black and white. Yes, and colors will be purer, more brilliant because lens surfaces are WOCOTED. Make certain of high uniform lens performance. Standardize on new Raptar lenses.

Wollensak

MEANS FINE LENSES

OPTICAL CO., ROCHESTER 5, N. Y.



Scenario For A Fisherman

With advent of the angling season comes this humorous, easy-to-shoot home movie script you can film on a week-end outing

By WILLIAM L. LUCAS

YOU CAN add a novel touch to your library of home movies by making one that's a movie within a movie.

In the following scenario, two couples are calmly playing a game of bridge. During the play the conversation switches to a discussion of vacations, and fishing; and Bob, the host, boasts about the size of "one that got away" from him on a fishing trip. He spreads his hands apart, to indicate a fish about four feet long. His wife, Mary, protests that it was only a 12-inch catch. Jack, their male guest, shows reluctance to believe Bob's bragging. And Jill, Jack's wife, just isn't interested one way or the other.

A heated argument follows, after which the bridge table is deserted and Bob sets up his screen and movie projector. The lights are extinguished, and Bob screens a movie of their vacation trip. The finale of the vacation film reveals that Bob's catch was truly only about twelve inches long. The lights go on, and Mary and Jack have assumed a smug attitude because of the evidence which Bob has shown by his movies, while their host appears somewhat crestfallen. Suddenly Bob grabs the reel can, reads the title, then tells them he has projected the wrong film. But Jack yawns and says they must be going. He and Jill leave, then Bob tries to get Mary to see another movie—one that will prove the size of the fish he caught. Mary merely yawns, then bids her husband good-night. The final fadeout shows Bob threading the projector again to look at the film himself.

There are two methods of making this movie. First, if you already have movies of a fishing trip, you can use this for the movie within the movie, and shoot the bridge game sequence to build around it.

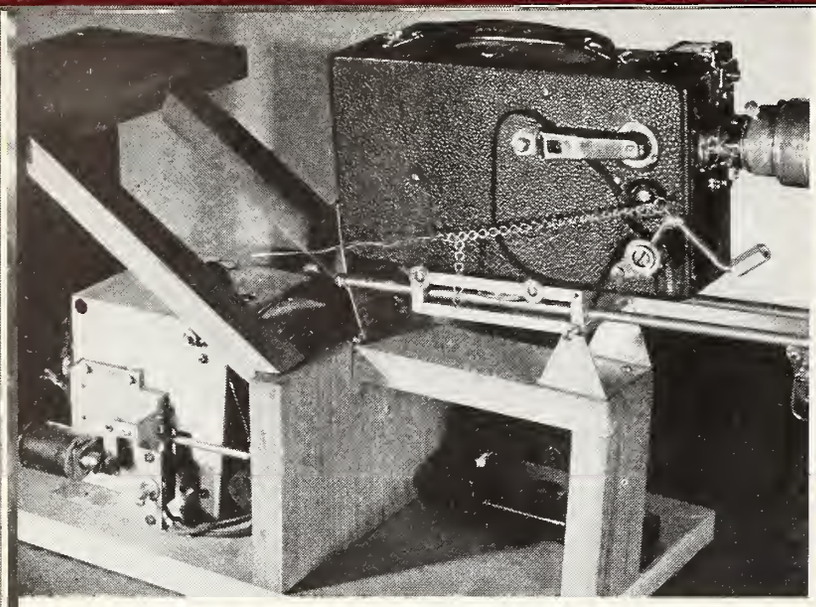
Or, if you are going on a fishing trip

• *Continued on Page 296*

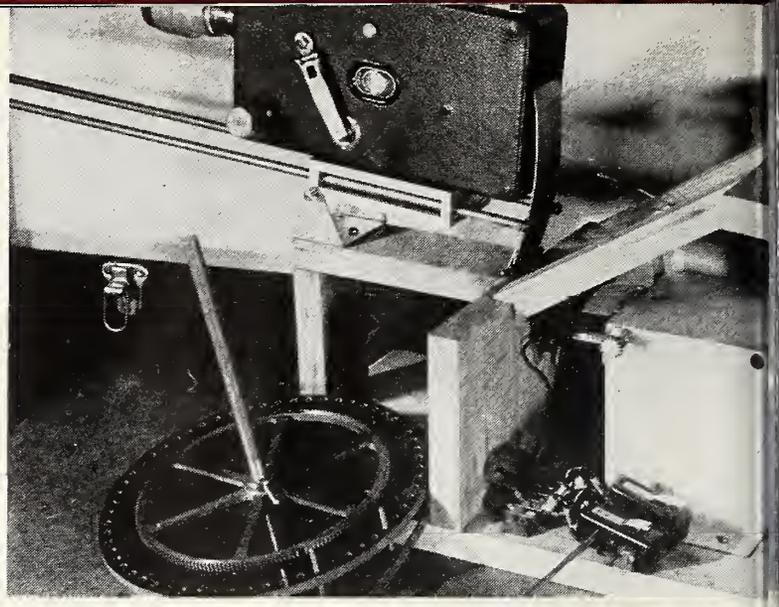


• THIS IS THE CLOSEUP described in scene 26, which proves the fisherman's nemesis.

BLOSSON TIME, by Edward Zychal, Bristol, Penna., offers a perfect title background for movies of spring flowers, etc. Add just a bit of color here and there with water colors or showcard tints. Then letter your text over the picture or arrange text with block letters. To utilize full area of picture requires shooting at distance of 30 inches, using a 1¼ diopter auxiliary lens.



● FIG. 1 — This is view of author's homemade time-lapse outfit with model K Cine Kodak mounted on top. Rotating disk, operated by electric clock motor, energizes solenoid at lower left, tripping single-frame device of camera to produce an exposure.



● FIG. 2 — View of time-lapse mechanism from opposite side, showing ring gear and interval disk removed, also the two micro-switches at lower right which start camera and light floodlights when contacted by pegs inserted in perimeter of disk.

Filming Blossom Magic

Ever see movies of a flower bud opening rapidly on the screen? Here's how such movies are made—you can make them yourself.

By ARTHUR M. SHARP

ONCE it reaches blossoming stage, a rosebud takes about 24 hours to burst into full flower. But during that time it undergoes the most beautiful phase of its evolution—too slow, however, to be observed by the eye.

But if we film the transitional stage with a movie camera, exposing one frame of film at a time at stated intervals, the 24-hour phase of action is telescoped to a period of very few seconds on a strip of film perhaps less than three feet in length. But when this film is projected, all the beauty of the rosebud's metamorphosis unfolds magically on the screen. Thus, not only is it possible to speed up on the movie screen the bursting of the rosebud into full bloom, but any other flowers from buttercups to hollyhocks may be filmed the same way with similar results.

The photographic process is called time lapse cinematography, which involves an apparatus used in conjunction with your movie camera to actuate the camera for single exposures at prescribed intervals and at the same time turn on the lights for the exposure interval, then turn them off again. Obviously, it would be quite impossible for exposure and light control to be operated manually over such a long period.

Ciné hobbyists over the years have evolved all sorts of Rube Goldberg contraptions that controlled camera and lights for time lapse photography, utilizing such motivating power as running water, clockworks or electricity. I have made a few myself, some of which have been described in earlier issues of HOME MOVIES. All old apparatus has been revised, however, in light of accumulated experience and trial and error methods and I now have a very efficient time-lapse outfit which has as its central motivating power, the works of an electric clock.

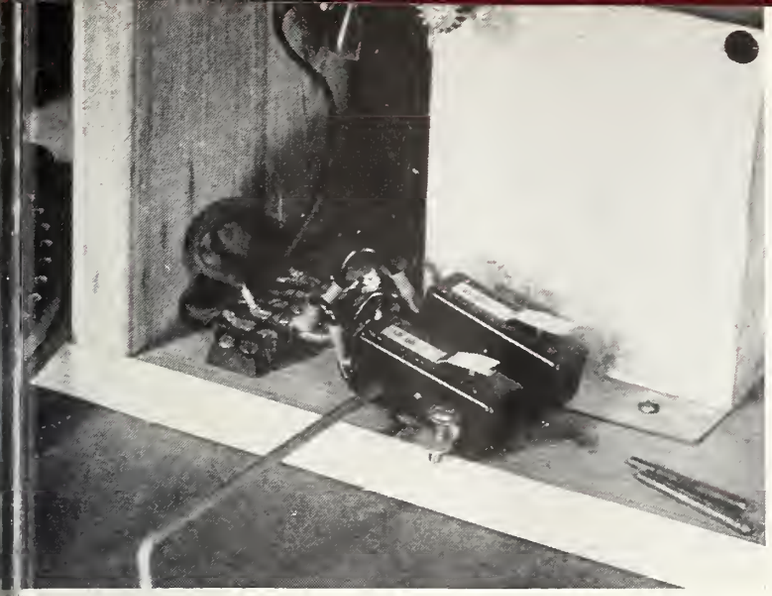
Let us consider just what happens when a flower bud changes to a blossom in full bloom. Each petal of the bud is tightly wrapped against the next. As the bud begins to swell, the petals loosen and start to curl, finally bursting open so that innumerable petals are expanded to form the blossom.

Now to picture this bud-opening action on film, we must photograph only one frame at a time. Say we expose a single frame at 8:00 P.M., then ten minutes later we expose another, and so on every ten minutes. At the end of eight hours we shall have a record on film of the growth of that flower. When projected on the screen, it will appear as if time had been condensed, for the forty-eight frames will pass through the projector in just three seconds. Thus we show, in three seconds, a growth action that actually required an interval of eight hours to transpire.

To take these pictures at definite intervals, say ten minutes, night and day is the whyfor for the gadget. The one about to be described, and pictured here, serves a multiple purpose. First, it provides a rigid stand for the camera, then at any chosen interval from one minute to one hour it turns on the photofloods for a short interval. After the lights are on, the camera is automatically set in motion for a single exposure, and the lights then turned off. After the chosen interval has passed, the cycle is repeated as often as necessary to photograph the full blossoming phase.

The metal box, shown in the first and second photos, contains the electric clock motor which is the heart of my robot cameraman. This is geared to a large fiber disk, also shown in photos, which makes one complete revolution every 60 minutes. Around perimeter of the disk are sixty holes, one for each minute of the hour, and there are taperpins to fit these holes which serve the purpose of activating two switches which set camera in motion and turn on and off the lights used for illumination of subjects. Position of these switches are shown in the third photo, and their relative position to the perforated disc is shown in the diagram.

If it is desired to expose one frame of film at one-minute intervals, taperpins are inserted in every hole around



. 3 — A closer view of the clock motor housing and the micro-switches. Two taper pins, which are placed in holes in the rotating disk, are shown at lower Note different length of springs on switches causing lights to flash on a nt before camera starts.

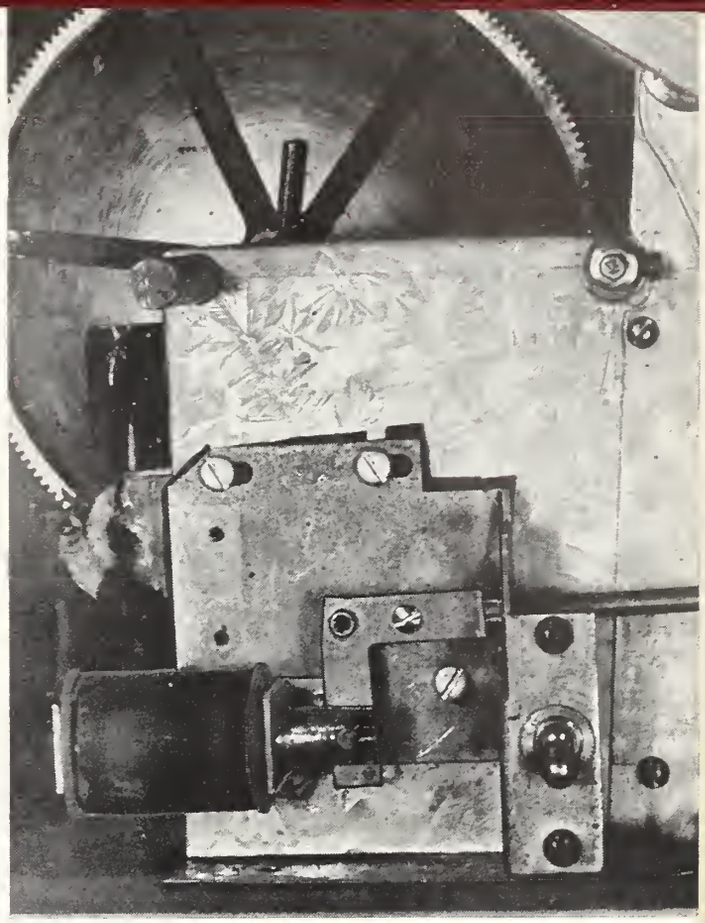
edge of disc. Other picture intervals are easily worked out in multiples of minutes and taperpins inserted accordingly. The disk and taperpin system is a distinct advantage over other methods previously explored by this writer and others because of its simplicity. There are no complicated gear ratios to be figured and changed where the time-lapse intervals are to be altered, and the intervals are accurately spaced and of equal duration.

To gain the widest possible latitudes in time-lapse photography, one must be able to vary the photographic intervals during the complete cycle, as for instance in the case of filming a flower where the early stages of bud development are much slower than the last. In a time-lapse study I recently made of a morning-glory bud, although filming progressed over a 24-hour period, the most pronounced development of the bud and flower occurred within a period of thirty minutes.

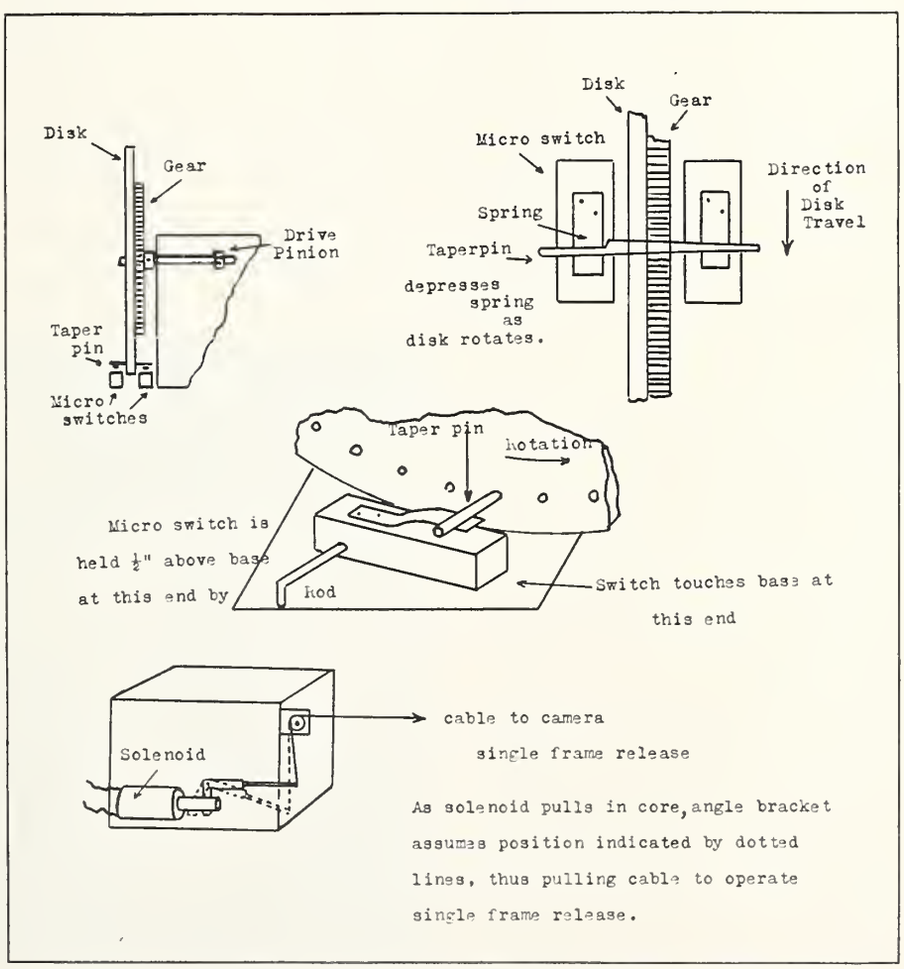
In order to compensate for the slower action at the beginning, and thus make action in the final result appear constant, the early action was speeded up by spacing the exposures at longer intervals, then reducing the intervals, say, from every 30 minutes to every 20 minutes. Later the interval was still further reduced progressively from 20 minutes to 15, then to 10, and finally to 5. Altering the exposure intervals involved nothing more than changing position of the taperpins in the disk.

The electric clock motor is mounted within the metal box, previously described. This drives a shaft that extends through upper left-hand corner of the box and which terminates in small pinion gear which engages the larger ring gear attached to the fiber disc. This may be seen in photo No. 3. By gearing down the apparatus, the proper timing was achieved without sacrificing any of the necessary power

• *Continued on Page 299*



• FIG. 4 — As camera micro-switch is contacted, the solenoid is energized, pulling the pivoted lever toward it, which in turn exerts pull on cord leading to single frame ratchet on camera, causing a single frame exposure.



• FIG. 5 — Above diagrams show details of mounting and operation of micro-switches. The switches are mounted side by side so that rotating disk falls between them. Manner of contact between taperpins and switches is also shown. Detail of solenoid operation is shown in lower diagram.



● MYRON SUTTON, who produced, directed and photographed "Duel In The Shade" and portrayed "Joseph Forgotten," mounts a tree stump with his Revere "88" and exposure meter to make a high-angle shot.

Duel In The Shade

With scenic Arizona as their setting, a group of western amateurs film a lively parody on David O. Selznick's 'Duel In The Sun'

By MYRON SUTTON

FOREWORD — *Recently, Myron Sutton, Flagstaff, Ariz., college student, submitted his 360-foot 8mm. picture, "Duel In The Shade" to Home Movies' editors for review. Because of the skill and originality displayed by both producer Sutton and his actors, the picture has been awarded Home Movies' Movie-of-the-Month certificate for April. Sutton, who states he has been shooting movies for only a little over a year, says that "Duel In The Shade" is his first attempt at a scenario picture. We asked him to write a story of his experiences in making the picture.*—ED.

MAKING *Duel In The Shade* from a detailed script of 150 scenes into the final picture was an adventure from beginning to end. To my notion the best home movie is the self-explanatory one which contains no reading after the initial credits. To weave this complicated plot into a story without titles, however, proved far easier than expected, and paid off with interest in every foot.

It all began in the Spring of '47 when I got my first movie camera, a Revere 88. Other than going to college, I while away some hours as projectionist at the local theatres, and the folks here in Flagstaff, Arizona, being one big happy family, decided that a natural outlet for some of our funning would be to make a movie. So we turned cinémakers and launched ourselves into one of the greatest times we've had—the whoop-de-do of filming *Duel In The Shade*.

Casual filming was arranged for several mornings each week, and, after a hard workout before the camera, we would enjoy an idyllic picnic in the pines.

The picture was aptly named, for, other than the fact that a duel actually takes place beneath an aspen tree, Northern Arizona's rainy months feature more clouds than sun. Anyway, photographing in "magnificent black-and-white," production began on the 23rd of July, and two months, forty dollars and 800 feet later we were showing the premiere. A little more than 360 feet were culled and edited into a story about the west at its wildest.

Set in the 1880's, *Duel In The Shade* is the story of the west's wildest gunman, Peggory Greck, who struggles for days across the desolate, blistering desert to keep a rendezvous with the beauteous, savage Jennifer Bones. After encountering a girl in two-piece swim suit, who proves a mirage and a horse that isn't, he arrives at Jennifer's mountain home.

Here, deep in the mountains, at a quaint and rustic cabin nestled in a grove of aspens, occur two passionate love scenes—cut abruptly by the arrival of the Funkiller, who immediately breaks things up and delivers a lecture on the evils of sin. As a shamefaced Peggory Greck crawls away, his beguiling sweetheart slinks up the Funkiller's robe in a fond embrace. Greck suddenly grasps the situation and tears into the Funkiller with a murderous vengeance.

But Jennifer separates them and leads them to a tree, placing one on each side, and steps backward with hand raised to give the signal for a duel "far and squar!" As she backs away from them, she bumps into a huge cactus. Her scream of pain is misunderstood by the duelists who then commence their march away from the tree, guns held tensely, ready to fire.

At this convenient point, the lone wolf of the range, Joseph Forgotten, rides on the scene, dismounts, and approaches Jennifer with wolfish paws outstretched and gleaming eyes.

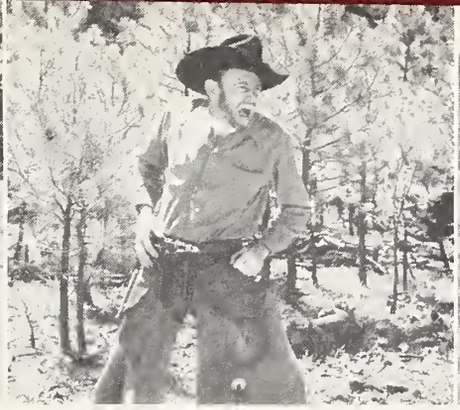
At the crucial psychological moment, the scene shifts back to the duel, where it develops that Greck's gun is stuck



● THE PRODUCTION CREW takes time out while adjustments are made in the costume of the "Funkiller," one of the characters involved in the duel. Sutton, in left foreground, listens while camera runs off end of a spool of film before opening camera to re-load.



NIFER BONES lines up Peggory Greck (Lloyd Freeman) unkiller (Norman Garnatz) for the duel. Greck bests er then turns to search for Jennifer.



● WHAT HE SEES makes Greck furious. The girl he has fought over now lies on the lap of another rugged hombre . . .



. . . JOSEPH FORGOTTEN, who is patiently removing cactus thorns from torso of Jennifer, result of backing into a cactus plant. At sight of Greck, Forgotten flees.



T GRECK catches up with him and nd-to-hand battle ensues on the of a cliff. Skillful camera maneu- catches this action at its best.



● WITH HIS BACK to edge of cliff, Funkiller fights for his very life while Sutton, with his camera mounted across the chasm, shoots this bit of action with a telephoto lens.



● FIGHTING HIS way back from edge of the cliff, Funkiller gets in some telling blows, but in the end Greck triumphs and Funkiller plunges over cliff to his death. A dummy, of course, was used for this climactic scene.

in its holster and the Funkiller's isn't even loaded. But Greck finally gets his loose, and, when the smoke has cleared, the Funkiller is writhing in death throes on the ground. Greck's gloating over the conquest is broken short when he glances up to see Joseph Forgotten, pliers in hand, removing cactus needles from the docile Jennifer. Here the big chase sequence begins. Forgotten looks up to see the angry Greck approaching, brushes Jennifer aside and takes to his horse.

As they depart, Jennifer rushes to the prostrate Funkiller and falls upon his body, weeping. But her expression of sadness as she looks up turns to one of intense, flaming anger.

The chase meanwhile draws to a thunderous stop at the brink of Squaw's Puss Cliff, whereupon a savage fight ensues between Greck and Forgotten. It ends with the luckless Forgotten plummeting over a cliff a sheer 300 feet to his death.

Greck returns to find his sweetheart waiting for him with double-barreled shotgun, for since two of her suitors are now dead by his hand, she knows that there can be no love between them. There follows a suspenseful, breath-taking duel among the rocks, in which both are mortally wounded.

In pain and anguish, Jennifer crawls tortuously up to her loved one for a final, passionate, bloody caress, in which both die.

It was interesting to work out special effects. For example, from the opening sign in the rocks, "Sutton Studios presents," the camera moves up to a scene depicting Peggory Greck struggling with his gun in the holster. He draws it free and fires. The scene shifts to Joseph Forgotten, on receiving end of shot, in a long drawn-out farcical fall to the ground. The camera then pans down to another sign which presents the picture's main title.

All titles were made on rough boards and placed in rocks or nailed on trees. The credits were ended with the statement that "Any similarity between characters in this photoplay and actual persons . . . dead or alive . . . is a shame."

In the "Crawl In The Sun" sequence, Peggory Greck was required to cover fifty miles from desert to mountains in as many seconds screen time. After two long opening shots, the camera moved in for a close-up of his boots trudging along in the sand and rocks; the next take started from his boots and followed him up to show that he was in the juniper country—the distant mountains now not very far away. Then to get him from there to the mountains, a high angle shot from a tree followed him until the camera went behind a limb. Resuming the shot from the other side of that limb it traveled up to the mountains where Greck is shown, walking much more wearily, in the tall pine country.

To emphasize a certain love scene in the tender "Meeting At Outhouse Cabin" sequence, the camera was moved in from a couple of introductory shots of a tender kiss about to begin, to an extreme close-up of Jennifer's face, eyes closed and waiting, whence the lens was brought slowly down to her lips for a lush blackout.

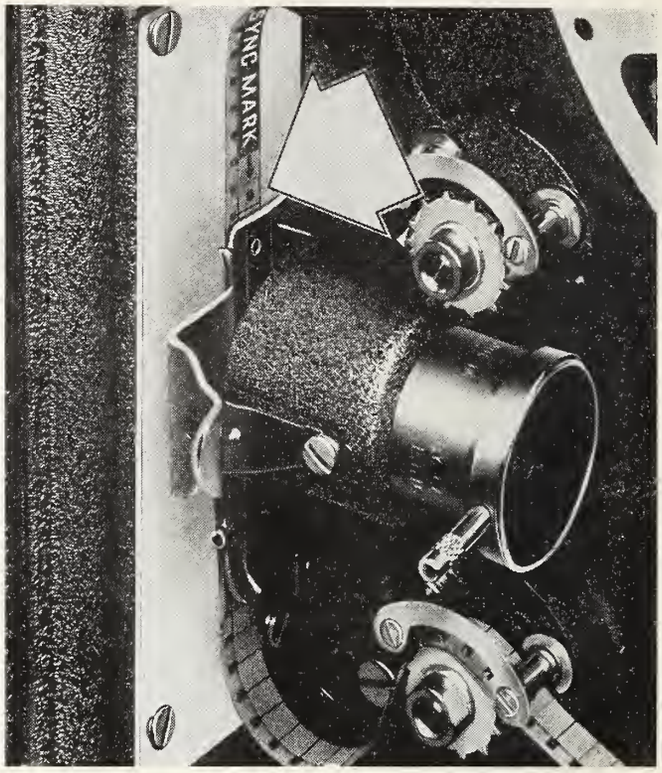
The one horse was used throughout the picture, even for the chase in which both players are shown mounted. The camera followed Forgotten galloping by, then zoomed back and stopped until the horse was brought back for Greck to mount and ride by, "hot on his heels." For close-up chase scenes, the back of a pick-up truck did nicely. We sat on the side and bobbed up and down in true horseman style as the truck moved along a smooth highway, backdropped by trees, hills, etc.

Most complicated effect in *Duel In The Shade* was the simulation of a bullet striking a rock not three inches

● *Continued on Page 290*



● FIG. 1—The Movie Sound 8 consists of projector and turntable-amplifier, both operated by synchronous motors. Film and sound are started simultaneously by electrical impulse, and remain in sync throughout the picture. There are no mechanical couplings or interlocks.



● FIG. 2—Arrow points to sync mark on the film which is always placed above the film gate, as shown. The record is started first. A 1000 cycle tone sounds, which activates an electrical impulse, starting the special model Kodascope projector powered by a sync motor.

8mm. Sound Movies

Old, reliable sound-on-disc method used for early talking pictures now makes possible synchronized sound pictures for 8mm. home movie enthusiasts

By LLOYD THOMPSON

THE same medium by which sound was supplied for the first talking pictures now makes possible synchronized sound movies for 8mm. projectors. It was the use of disc recordings or phonograph records which enabled Warner Brothers to introduce the first Vitaphone talking pictures a number of years ago.

Since that time certain electrical improvements have been made which makes this method very practical for 8mm. film users. In the earlier systems used by the theaters, it was necessary for the projectionist to thread the film in the projector so that the sync mark printed on the film was at the gate of the projector. The turntable which was used for playing the record was connected with the projector mechanically by means of a flexible shaft or other such arrangement, so that projector and the turntable would operate simultaneously and in synchrony. This meant that after the operator had threaded the projector with the film, it then was necessary to set the needle in the marked groove of the record so that when the two machines were started together the film and record would be in synchronism.

The system we are about to describe for 8mm. sound movies is much more simple and also automatic. It is the Movie Sound 8, manufactured by Continental Prods. Corp., Kansas City, which consists of a special model Kodascope "8" and a record player and amplifier. The two units operate in unison, as we shall describe here, to produce sound movies from 8mm. film, with the sound provided by disc recordings. Special 8mm. sound subjects are now being offered for use with the Movie Sound 8 by Castle Films, Official Films, and Pictorial Films distributors.

These 8mm. sound subjects are the same in length and editorial material as the 16mm. sound versions. Since the production work has already been done for releasing in 16mm. sound, the only expense in releasing in 8mm. sound is the printing. Therefore, anything available in 16mm. sound can be made available in 8mm. sound.

The Movie Sound 8 projector will project 8mm. sound films, 8mm. silent films, play background music for your regular home movie films, or play regular phonograph records and electrical transcriptions such as the radio stations use, or it may be used with a slide projector, thus making it a sound-slide projector. In addition, it is a simple matter to record sound for your own pictures and play them on the Movie

Sound 8 projector. The Movie Sound 8 will not itself record sound, but it will play records made on any standard disc recorder. Later we shall tell how to proceed in making your own sound films.

There is not a great deal of mechanism in an 8mm. projector, and, as a result of this, it is small in size and light in weight and can be started almost instantaneously, whereas the large 35mm. theater installation is quite heavy and requires the running of several feet of film to get up to normal speed. Because of these characteristics in an 8mm. projector, it is not necessary to couple the turntable and the projector together mechanically to get them to run in synchronism, and this makes the whole problem much more simple.

The projector which is used with this new sound system is a special model built by the Eastman Kodak Company. The projector is driven by a synchronous motor (like those in electric clocks) and has a positive chain drive so that it will project at exactly 16 frames per second when operated on 105-125 volt, 60-cycle AC current.

The turntable used for playing the record to go with the film is a special two-speed synchronous turntable built by the Wilcox Electric Co. It operates at either 33⅓ or 78 RPM, and both speeds are synchronous. The 33⅓ speed is used for playing the records which are supplied especially for the films and the 78 RPM speed is used for playing regular phonograph records. Because the projector is driven with a synchronous motor, and the turntable is also operated by a synchronous motor, the film and record will run in perfect step with each other for an indefinite

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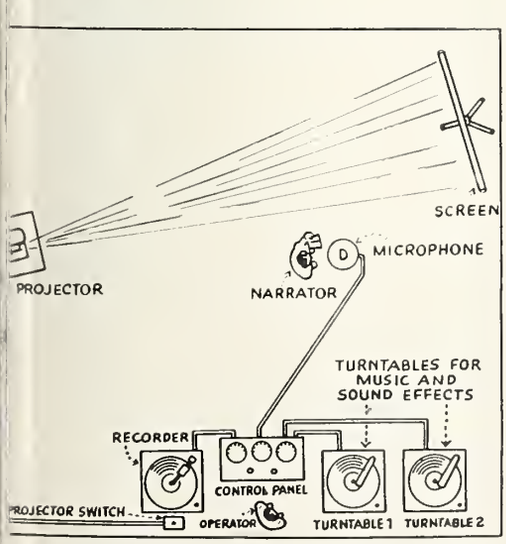
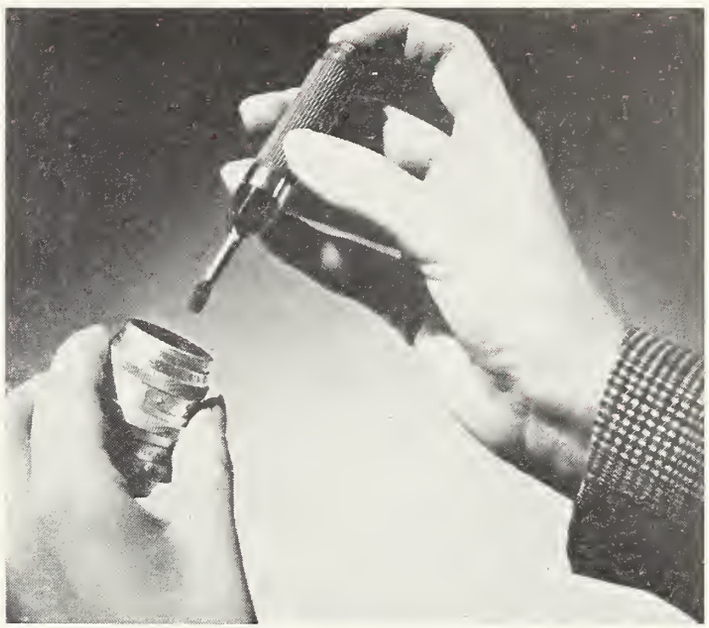


FIG. 3—Diagram shows typical layout when recording nd on disc for your own 8mm. home movies. This involves use a disc or tape recorder, in addition to the Movie Sound 8.



• SOFT CAMEL'S HAIR brushes are o.k. for cleaning dust from lens surfaces providing they are kept clean and free of oil. Baco brush illustrated retracts into hollow handle which protects it from dust, oil, etc.

EASY DOES IT!

Be careful how you clean your lens, for scratches reduce its efficiency, can't be removed.

By MICHAEL RAYHACK

IT ISN'T noticeable, in a casual glance, but a camera or projector lens that has been carelessly cleaned over a period of time will be so badly scratched as to impair picture quality.

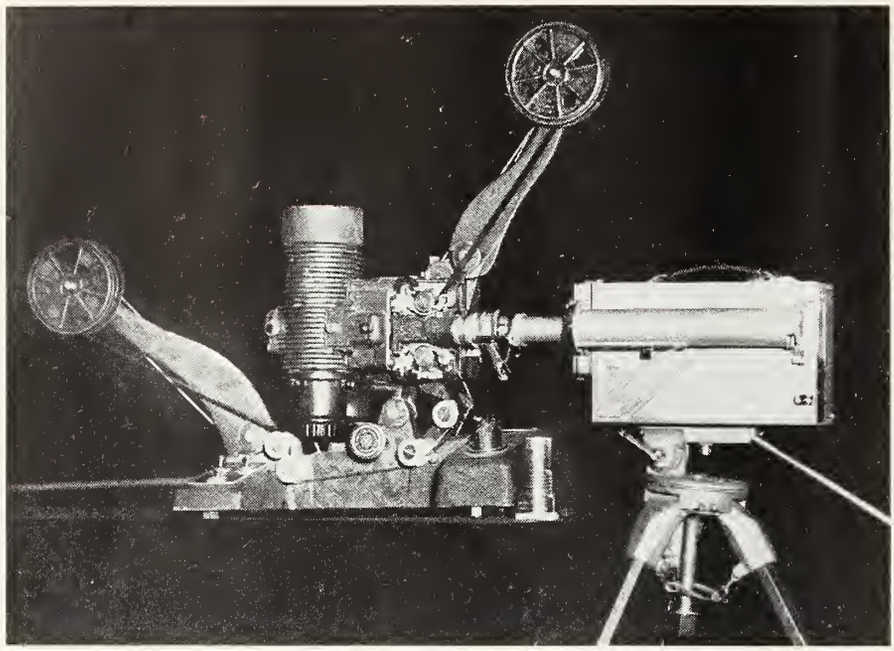
While glass is generally considered one of the hardest of substances, the danger attached to scratching the surface of a lens will be better appreciated when one realizes that its surfaces have been polished to within 1/1,000,000th of an inch of specified surface curvatures, which practically voids the possibility of re-polishing a lens to eliminate scratches. Also, the criss-cross pattern of accumulated scratches on a badly mistreated lens reduces its ability to pass light as well as induces unsharp focus.

It doesn't take a large piece of gritty substance to mar the surface of a lens. The ever-present minute particles of dust floating in the air, deposited on your lens, may, when motivated by a quick swipe of a handkerchief, cut an irrepairable scratch on the lens surface. This scratch may be so minute as to be hardly noticeable, but in time other scratches will be added to it, should careless cleaning of the lens be continued.

Damaging a lens by scratching can easily be avoided, of course. The first thing to remember is never to rub the surface of your lens in such a way or with materials that will grind dust particles into it. The other precaution is to make sure that nothing touches the camera lens surface while it is stored or being carried during a filming trip.

To remove dust from surface of my lenses, I use a rubber-tipped hand syringe, purchased in a drug store, to blow the dust away instead of wiping it away. Sometimes, of course, a lens

• *Continued on Page 293*



● CAMERA AND PROJECTOR set up for shooting movies of movies by photographing the original movie film as it passes through the projector.

Making Movies Of Movies

How to use your camera and projector for making dupes, special effects, etc.

By BOB FULLER

"THERE'S more than one way to skin a cat," Grandma frequently used to say, and this applies equally well today in making movies.

Suppose you want a dissolve between two scenes, and failed to make it in your camera. Or perhaps you wish to superimpose a title over a particularly colorful scene you filmed last summer on your vacation trip. You won't have to journey out again and refilm the scenes. You can get the desired results without leaving your house by the simple process of making movies of your movies.

Despite a lot of arguments pro and con, it is quite possible to shoot a movie of a movie projected on a screen, but there are certain angles to this which must be understood and followed. The most successful method is to project the film to be rephotographed onto a translucent ground glass screen, photographing the image from the opposite side.

The first bugaboo to be encountered is the hot spot that appears in the center of the projected picture area. This is quite simple to overcome merely by projecting the image at an angle and then shooting it from an angle, as shown in diagram B.

For this work, I use an old 16mm. projector of inexpensive make, from which the safety screen has been removed. It is set up at one end of a long table and mounted on a tilted platform. At a distance of five feet ahead of the projector is mounted a 9" by 12" panel of fine textured ground glass, elevated slightly on a block of wood so that bottom is about 12 inches above surface of table.

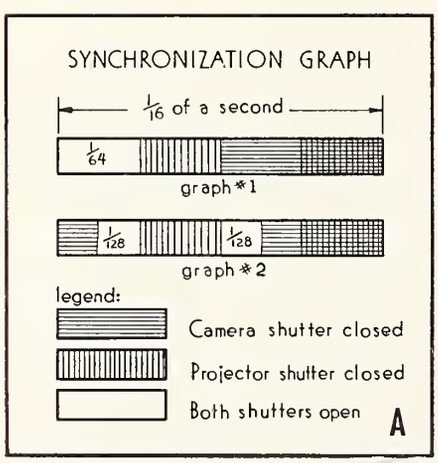
The camera is also mounted on a tilted platform, as shown, and focused on the ground glass. A glance at diagram B will show how this arrangement enables camera to photograph the projected scene and not pick up the hot spot.

In duplicating color films by this method, the film to be copied is threaded into the projector with the right and left sides reversed, to compensate for the fact the image is to be photographed from rear of the screen. In viewing a picture projected in the regular manner, from rear of the screen, all objects and title text are reversed from left to right.

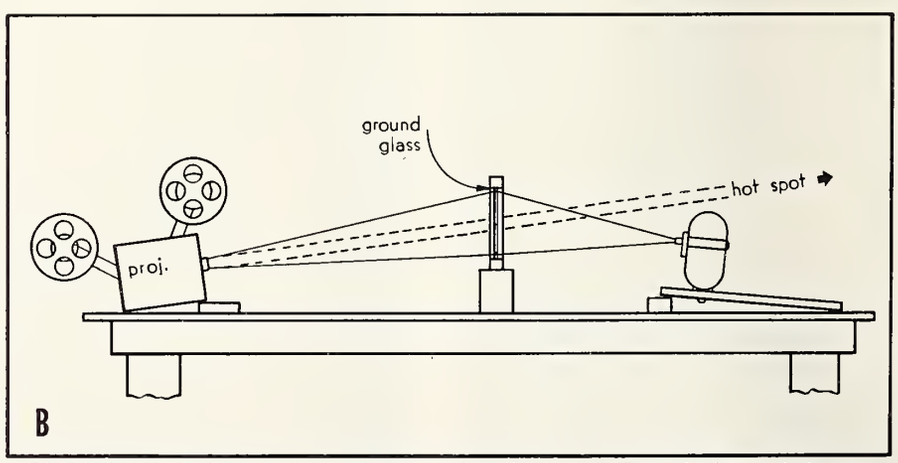
Determining exposures in filming movies by this method proved no problem. I obtained reliable exposure readings with my meter directly off the screen when the meter was held at the same position and at the same angle as the camera. Film used, of course, is Kodachrome type A.

Another interesting possibility this method of photography holds for the amateur is in the production of optical effects, such as stopping action and holding it for an interval on the screen

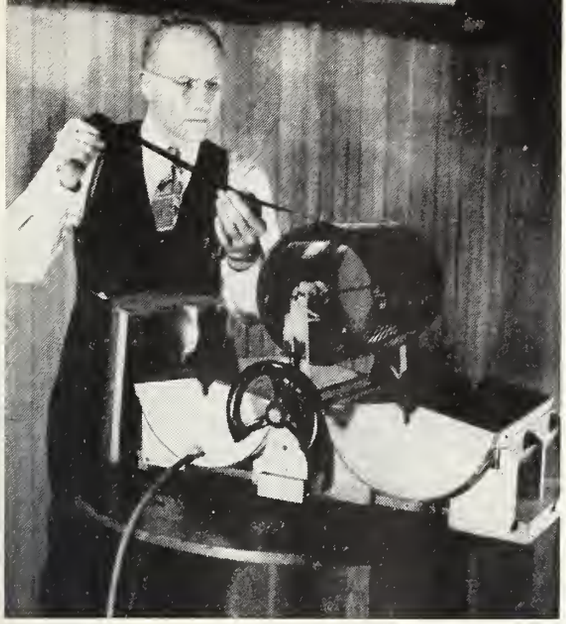
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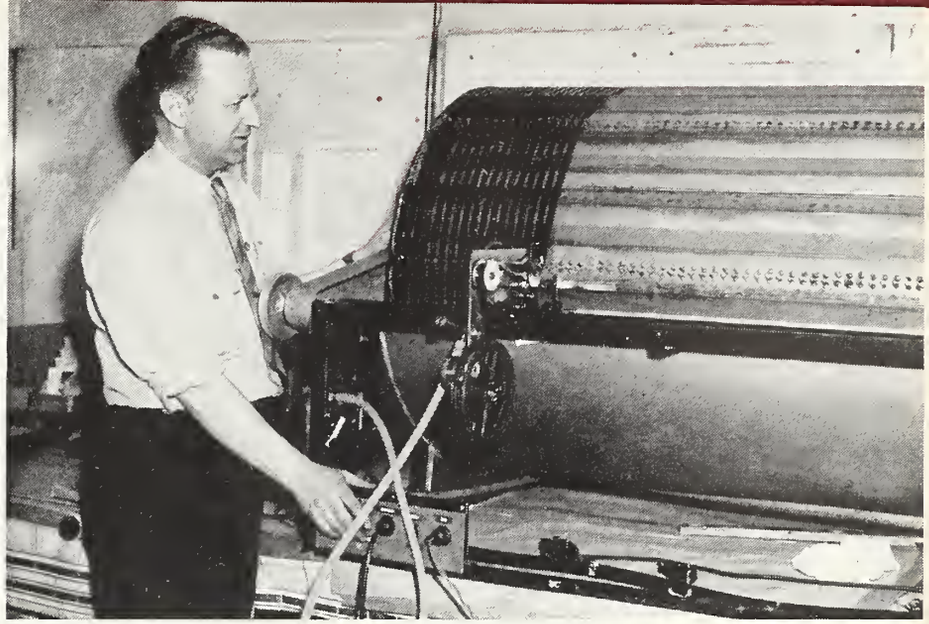
● GRAPH developed by author in order to arrive at exposure when photographing a motion picture with the equipment sketched at left.



● TO ELIMINATE the "hot spot" in rephotographed movies by the rear projection method, camera and projector are mounted as shown above so that camera is not shooting directly in line with the projected picture. The screen is a panel of finely sanded ground glass.



● TYPICAL of the amateur who processes his own movie film is Karl Brueckner of Milwaukee, who designed and built his own equipment shown here. Outfit handles 50 feet of film at a time.

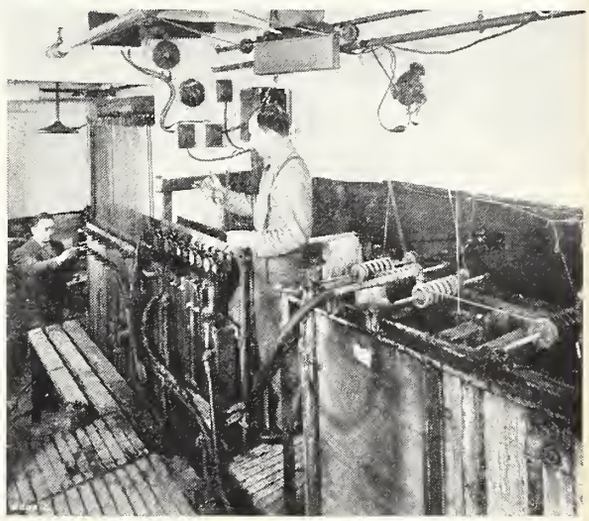


● WALLY BARKOFF, Salt Lake City, operates this small commercial processing plant which caters to serious amateurs and professionals demanding fast service, exacting quality. Outfit features automatic film loading device, and two small compressed air jets remove excess water from film surfaces as film is being wound on drying rack.

What You Should Know About Reversal Process

Here's what happens to your film at the processing laboratory. Here, also, are tips for those who want to process their own films.

By. LARS MOEN



● MOST FILM manufacturers process reversal films using equipment similar to this. There are no trays nor drums. Instead, film travels continuously through series of vertical tanks, finally emerging completely processed and ready to project.

WHETHER YOU are one of the avid experimenters who do their own processing or one of the great majority who shoot a roll of film and drop it in the mailbox, you should know something about the all-important operation of reversal—the process which made amateur movie-making on a large scale possible.

Early sub-standard ciné cameras used film from which a print had to be made for projection. One of the first companies to realize that the amateur usually wanted one copy only, and that there would be a tremendous economy and simplification if the original negative could be reversed to a positive, was Eastman Kodak Company.

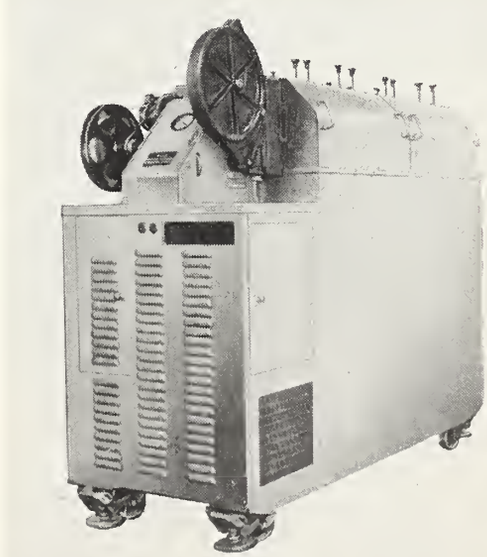
As early as 1914, a laboratory crew under the direction of John G. Capstaff was working on the idea. There was nothing new about reversal, the effect being known from the earliest days of photography. The earliest color processes, such as the Lumiere Autochrome Plate, used reversal development. By and large, however, it was considered a laboratory curiosity, and the methods used for color plates were too variable and complex to apply to continuous machine processing.

Within a few years, a procedure had been worked out which, although it has been improved, remains basically the same to this day. Whether your film goes to a processing station, or whether you do it yourself, the four basic steps which the film must go through are:

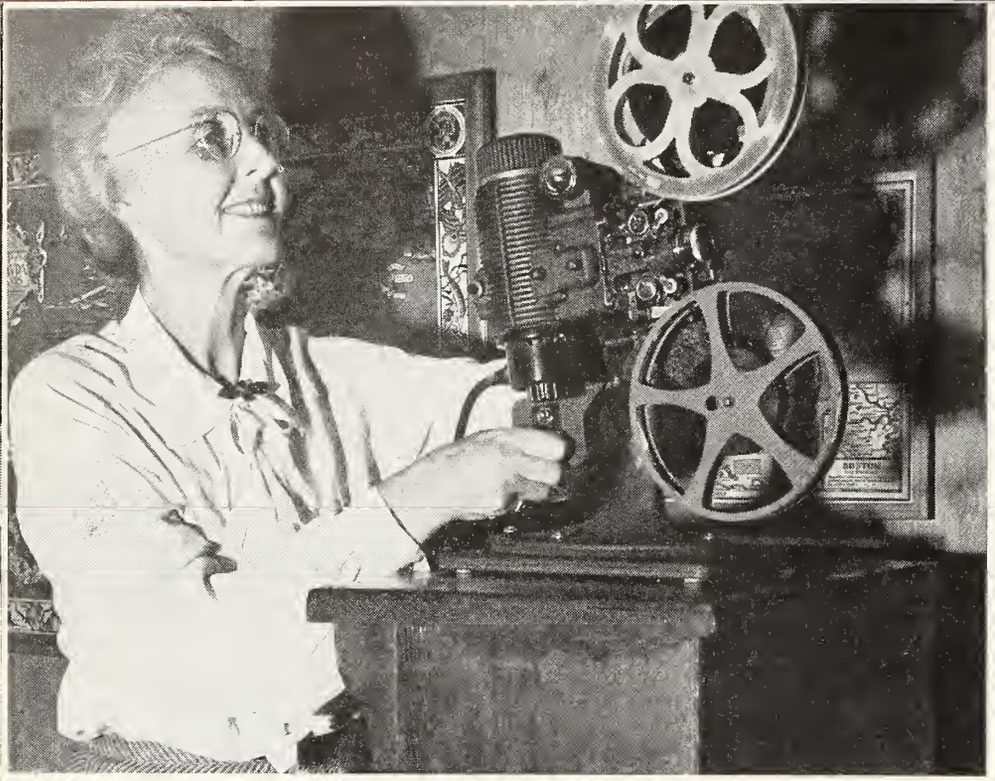
1. Development of the negative image.
2. Removal of the negative image.
3. Exposure to light of the remainder.
4. Development of the remainder to a positive image.

As we shall see, there are also some minor washes and clearing baths, but

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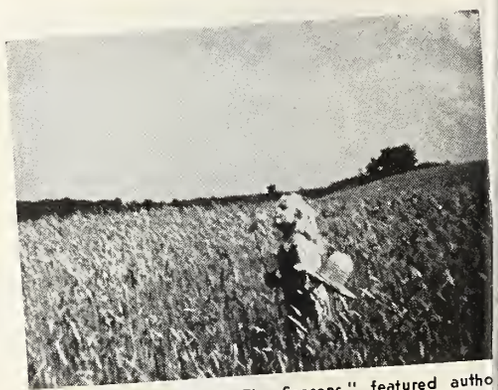
● A TYPICAL portable film processing machine rendering fast service and used by film producers and others who process their own 16mm. black-and-white films. Film goes in one end, comes out the other completely processed.



● MRS. WARNER SEELY, Cleveland, Ohio, whose 16mm. color films have won awards in Home Movies' and other national amateur contests, began shooting movies shortly after her youngest daughter was born. Like many cine amateurs, she bought a movie camera to record on movie film the doings of her children, later became an avid enthusiast specializing in filming bird life.



● A SCENE from "Through The Window Pane," one of Mrs. Seely's films which won a Home Movies' award.



● "THE HAND Behind The Seasons," featured autho as the "human interest angle," and won a nationa award.



● "NIGHT FLASHES," a documentary of neon signs and other illuminated nocturnal spectacles attracted nation-wide attention for its photography.



● FINEST EXAMPLE of Mrs. Seely's poetic photography is "Jenny Wren," which won Honorable Mention certificate in Home Movies' 1946 contest.

I Started Mother Shooting Movies

Now she's a specialist at filming nature subjects and has several contest awards to her credit.

By SUSANNE WARNER SEELY

EVER SINCE I can remember, I have been a victim of my mother's movie camera. The cause of acquiring a movie camera was little me at the age of one and one-half years old. I was the third and probably last child, so my antics and growth were to be recorded. For posterity? "Oh no," as mother once exclaimed, "just for the family and yourself when grown up." A still camera would not do, she said, because I was never still.

Now, at fifteen, I am able to see what I looked like and how I acted when I was an infant. There I am, taking a bath in the sunroom, right next to the window, because the light there was bright enough for black and white movies. Other early shots include: learning to walk; reaching for my first snowflakes; trying out my first ball bearing roller skates and hitting the sidewalk more than once; petting a tiny Easter chick; and pulling our puppy's tail. Today, all I have to do is take out the projector, set up the screen, thread the film and start the motor in order to see those early years of my life of which I hold no memories. At my two year birthday party, I began to eat the lighted candles as well as the frosting! Before I was three, I "swam" out into the middle of a big lake with an orange-colored life preserver strapped around me. My mother thought I would never come back I suppose, as I kept paddling round and round, for the film shows Bud, the lifeguard, coming to my rescue!

In another reel is re-enacted my first vision of Santa Claus—really my brother in disguise. I was sending a note to

● *Continued on Page 286*

Snapshot Continuities

A little work and a few odds and ends of materials are all you need to construct this duplicator that enables you to make movies of snapshots.

By LEONARD Z. HOLZER

THERE'S a new an interesting way to show your snapshot pictures that brings new entertainment to your home movie screen. You simply photograph each snapshot with your movie camera, then screen the movie instead of displaying your snapshots in a photo album. But first you arrange these snapshots in sequence so they will appear in the best possible continuity to tell a story. The result can hold extraordinary interest for all members of the family—a series of pictures, for instance, of your children growing up, or the complete snapshot record of vacations spent before you acquired a movie camera.

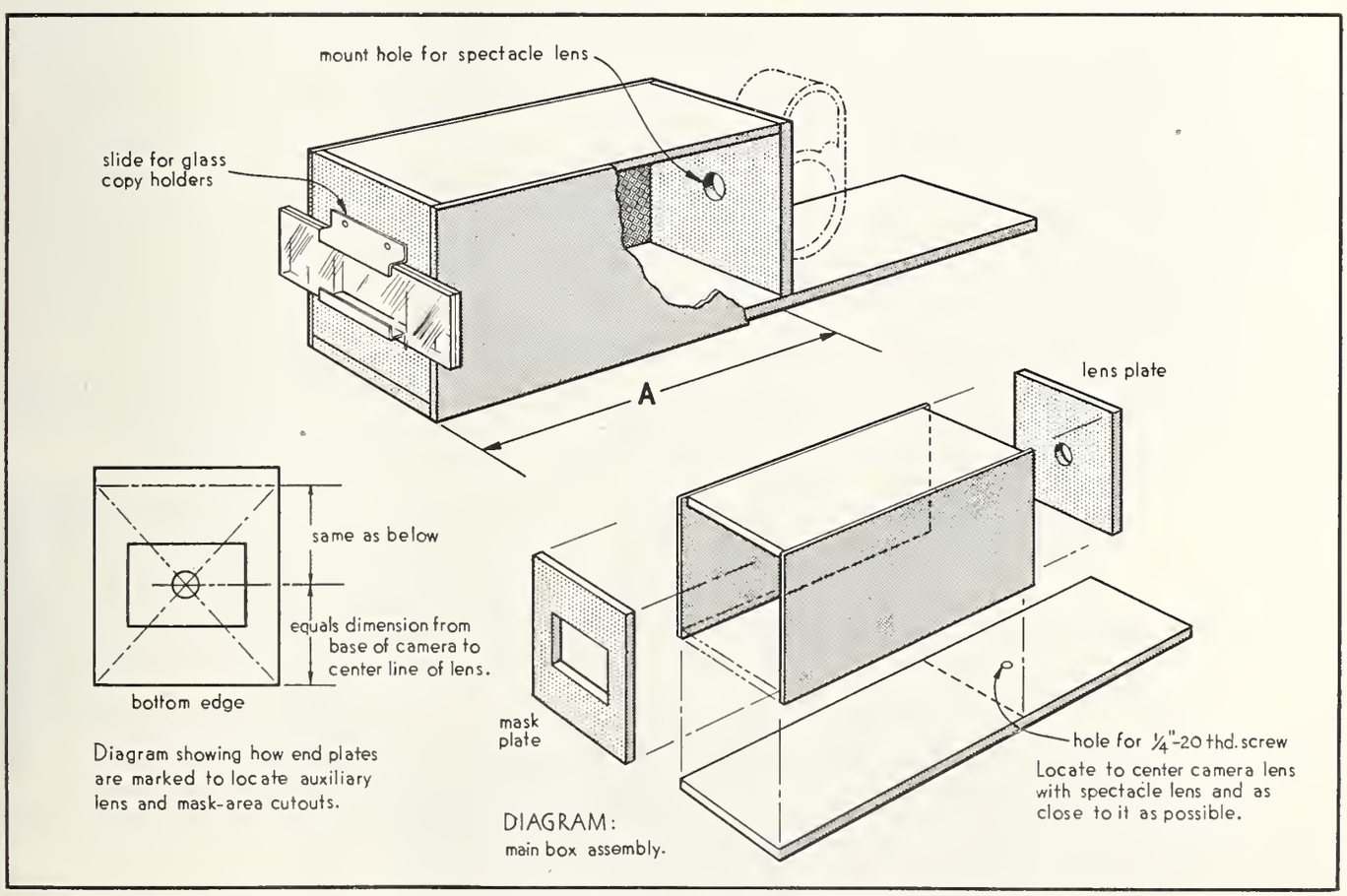
Some may argue that movies of still pictures are not motion pictures at all. We do not say they are. It is simply that your movie camera and projector afford a new and interesting way to show your most valued snapshots. Perhaps, like so many camera fans who shoot a lot of snapshots as well as movies, you loose interest in them once the novelty wears off, not even taking time to arrange them in a photo album. If so, this "movies of stills" idea will prove a challenging innovation in your movie making hobby.

The method for photographing snapshot continuities on movie film is quite simple. Actually you do not photograph the snapshot but the negative, using regular black and white ortho or panchromatic reversal film. The duplicator shadowbox used in the filming is quite easy for anyone to make, following details given in the diagrams below.

The size of your negative does not matter much, although a uniform size is easier to work with. The procedure is about like this: Your negative is sandwiched between two pieces of glass which form the copyholder or negative carrier. This in turn is inserted in the slide at rear of the duplicator. Your camera, mounted at the other end, is focused on the negative, the duplicator is then pointed toward clear north sky and the exposure made by means of daylight illumination striking the negative from the rear.

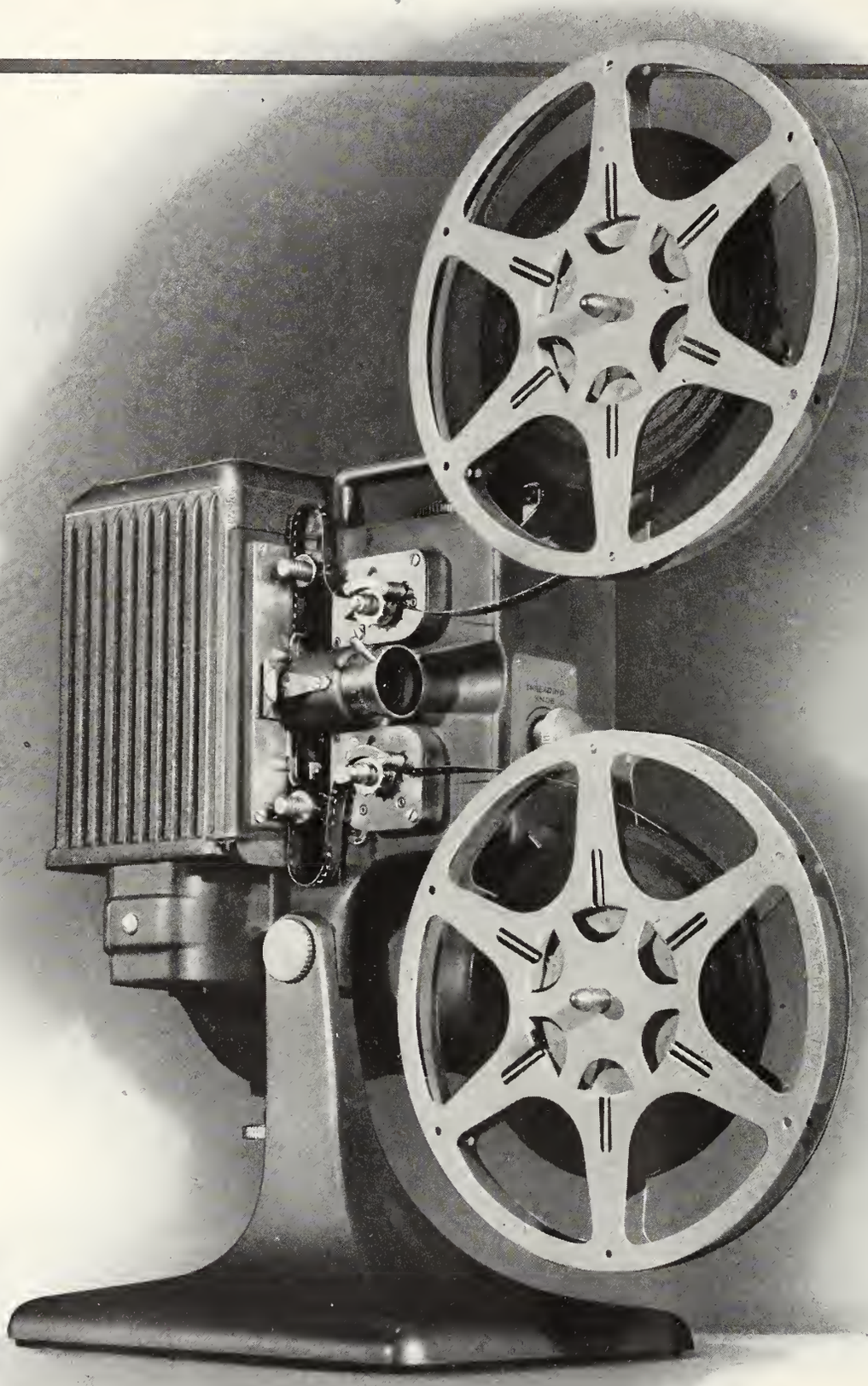
This method will produce clear, sharp 8mm. or 16mm. reproductions of your still picture negatives. The length of time (amount of footage) to be allowed each negative will depend on your appraisal of its picture interest and of how long it will take to view the picture in its entirety. Ten seconds will be

• *Continued on Page 288*



• **BUILT ON THE** principle of a typewriter titler, this duplicator enables one to photograph still picture negatives on movie film for display on the screen. Box-like enclosure is made of plywood and mounted on a one-inch baseboard. A spectacle lens serves as an auxiliary, and the snapshot negatives are sandwiched between two glass plates at rear of duplicator, as shown above. No dimensions are given because they will vary according to negatives used. Kodachrome transparencies may also be photographed by this method.

Announcing... Kodascope



KODASCOPE EIGHT-90A joins these fi Kodascope projectors...

ight-90A Projector

rilliant screenings . . . luxury operation . . . and longer continuous movie shows

A TALLER BASE . . . extended reel arms . . . greater reel capacity. And the result—longer uninterupted showings!

The Kodascope Eight-90A Projector takes all 8mm. eels through the 400-foot size to make possible howings up to thirty minutes in length without a eel change.

Other than alterations required to permit the ccommodation of larger reels, the Eight-90A is he same brilliant projector as the justly popular Kodascope Eight-90. Both team a superfast *f*/1.6 *Lumenized* projection lens with a brilliant 750-watt amp to produce a quantity of *on-the-screen* illumination unsurpassed by any other 8mm. projector. Hence, either machine enables you to show your ilms on larger screens, before larger audiences . . . o make the most of the facilities provided by a pacious living room or a clubroom of moderate size. And, because the standard 750-watt lamp can be interchanged with lamps of lesser wattage, you can also produce correctly illuminated screenings from shorter "throws" in smaller quarters.

Besides its optical excellence, Kodascope Eight-90A Projector provides such important operating features as these—"still" and reverse projection . . . simplified threading with loop formers to assist . . . enclosed drive shafts to the reels for quiet, protected performance . . . major projection functions controlled by a single three-way switch . . . finger-tip tilting and framing controls.

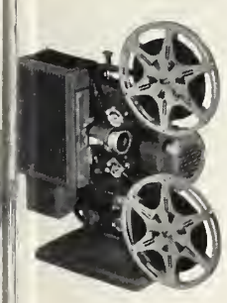
Yes, here's a projector for "Eight" fans who want their movies of top quality—Eight-90 quality—and who want longer uninterrupted shows, too. Kodascope Eight-90A Projector provides both!

With *f*/1.6 *Lumenized* projection lens, 750-watt lamp, and carrying case—$185.

See Your Kodak Dealer

Kodak is making more cameras, projectors, and film than ever before, but the demand is greater, too. Keep in touch with your Kodak dealer.

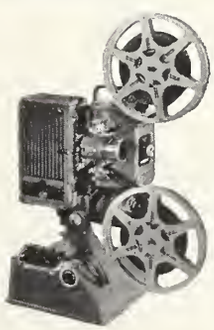
EASTMAN KODAK COMPANY, ROCHESTER 4, N. Y.



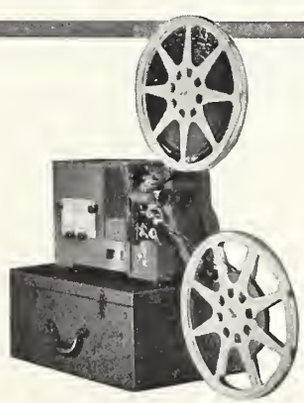
cope Eight-33 Projector The nomy Eight"—low in cost gh in capability. Simple, ve operation; *f*/2 *Lumen*ens; 500-watt lamp, interceable with 300- and 400- accessory lamps. $78.



Kodoscope Sixteen-10 Projector A wide lens-lamp choice provides "tailor-made projection"—the right screen size . . . the right illumination. With 2-inch *f*/1.6 *Lumenized* lens and 750-watt lamp, $127.50.



Kodascope Sixteen-20 Projector The same standard lens-lamp combination and the same optical versatility as Kodascope Sixteen-10 Projector—plus luxury operation under push-button control. With case, $245.



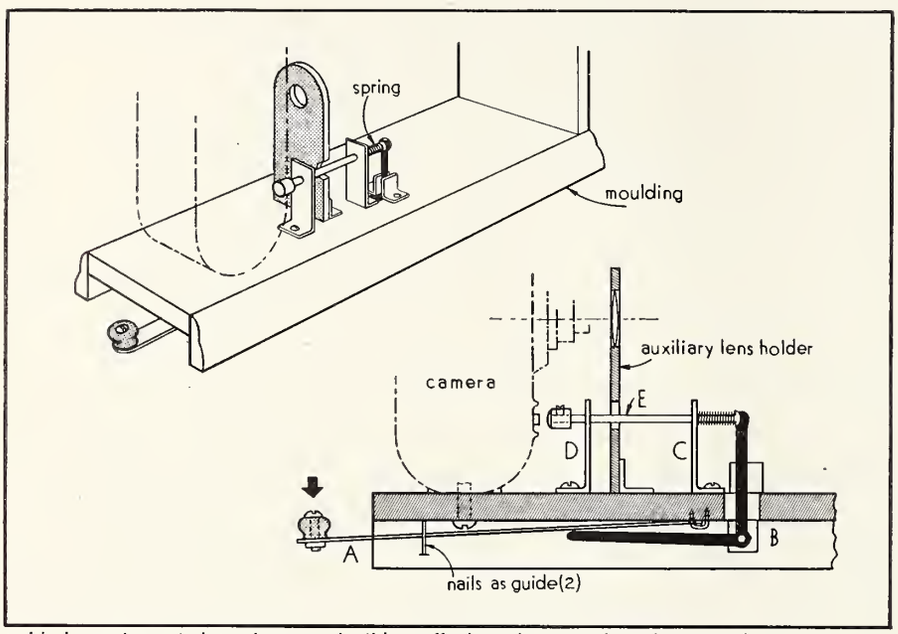
Sound Kodoscope FS-10-N Projector Sound *and* silent projection. Features a unique Fidelity Control for true tonal quality from all types of 16mm. sound film. With single speaker, $500; twin speakers, $565.

Prices are subject to change without notice.

Kodak

Home Movies' EXPERIMENTAL CINE WORKSHOP

. . . ideas submitted by readers

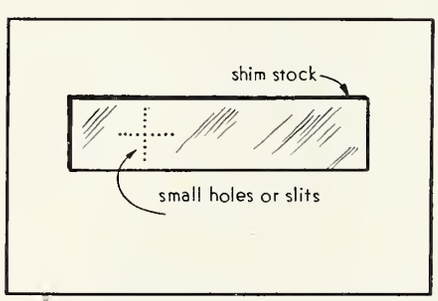


● Ideal remote control for home made titlers affords easier operation of camera button.

Starting Button Control

Perhaps other movie amateurs who have made their own titlers have run into the bugaboo, as I have, of not being able to conveniently reach the camera exposure button because of the auxiliary lens holder in front of the camera. I solved the problem by building a remote control for the exposure button, as shown in diagrams above. With this gadget, camera starting button is operated by simply depressing lever in back of the titler. Where it is necessary to have both hands free while camera is running to operate lighting effects or to make fades, zooms, etc., an extension of this control to the floor enables me to operate it with my foot.

I used a piece of metal ½″ wide, 3/32″ thick and about 8″ long for the lever "A." Pivot lever "B" was made of similar material. The various brackets, of which there are six, were made out of 1/16″ brass. Holes were drilled in brackets "C" and "D" to accommodate diameter of the rod "E." A spring is placed over end of rod "E" between bracket "C" and end of pivot lever in order to return mechanism to normal position when released. A small disc of leather cemented to end of rod "E" cushions contact of rod with camera exposure button.—*Ronald Leitch, Cleveland, Ohio.*



● Insert in projector gate for quick focusing.

Focusing Gadget

After blistering many of my movie films while attempting to set focus of projector before starting the show, I made a focusing strip of metal shim stock which is pierced with small holes. This is placed in the film gate and the lens focused until the holes show up sharply on the screen, then removed.

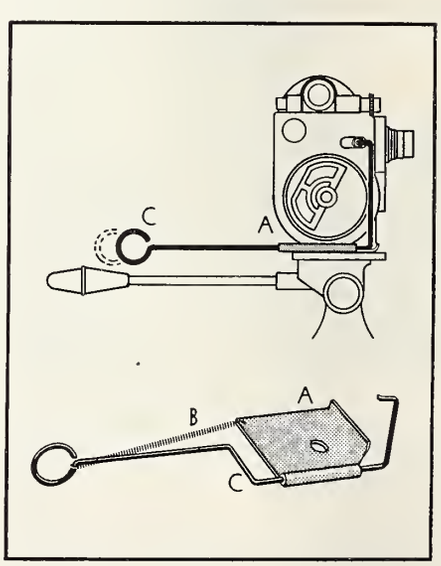
The metal strip was made the same width as 16mm. movie film and 2″ in length. The holes forming the cross design were made with a fine jeweler's drill. Extreme care must be taken to smooth both surfaces of the metal strip as well as all edges after drilling and cutting, using fine emery cloth; otherwise it might scratch the finely polished surface of the film gate, resulting in scratched film.—*B. D. Eno, No. Hollywood, Calif.*

Remote Control

Sketch below shows a gadget I made to afford more convenient remote control of camera starting button with the added convenience of being able to operate tripod head and camera starting button with the same hand.

Base "A" is made from a piece of aluminum 1/16″ thick, drilled to pass the tripod screw, and bent up at one end to press against the camera body to prevent its turning. The button control rod "C" is a length of ⅛″ bronze brazing rod bent as shown and a ring formed on one end. One side of the aluminum base is bent or "rolled" over the rod to form a slide housing for same.

A light spring "B" is fastened to one corner of base and extends to the loop at end of handle "C" which aids in returning the control handle to normal position after a take.—*M. W. Sutliff, San Pablo, Calif.*

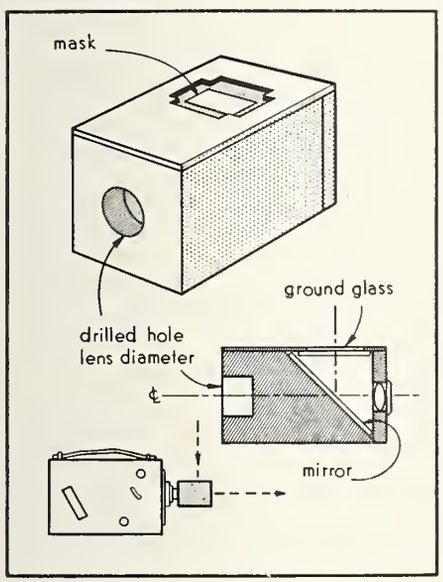


● Start button control at pan-head handle.

Steadies Editing Board

The editing board I recently purchased—and I've since found they're all similarly afflicted—was too light in weight to remain firmly in place during rewinding full rolls of film. The entire board moved about the table as the rewinds were turned at a rapid pace.

To remedy this, I purchased four small rubber suction cups from an auto supply store. Removing the rubber "buttons" from the underside of the baseboard, I replaced each with a suction cup. Thus, when I use my editing board, the suction cups grip the surface of the table, holding the board firmly in place.—*Robert White, Glendale, Calif.*



● Made from discarded camera finder.

Title Centerer

One of the big difficulties encountered by most amateurs in making titles or shooting ultra closeups is accurate centering of camera with subject. I solved the problem with the home made gadget pictured above and made as follows:

From a camera store I purchased a waist-level finder from a discarded 4x5 plate camera. Removing the top piece I replaced the old 45° mirror. In the finder base, which is a block of wood, I drilled a hole at the rear in exact center to fit the barrel of my camera lens. Thus to use the gadget for centering titles or closeups, it is merely slipped over the lens, checked for horizontal and vertical true, and the subject centered in the finder.

First, of course, it was necessary to match up the finder area with that of my camera lens. To do this. I marked off an area on a wall that exactly filled the area of my regular camera finder. Then I masked off the corresponding area on my new finder, using black scotch tape.

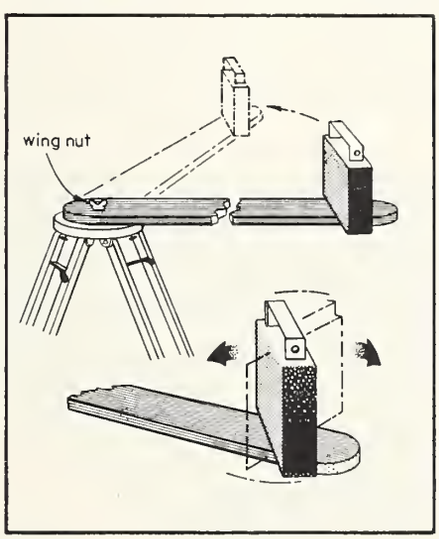
In actual use, I mount this finder on a dummy lens on my camera turret, line up the title, then rotate the finder to bring the regular taking lens into place to make the shot. — *Wm. A. Seely, Detroit, Mich.*

Zoom Shot Device

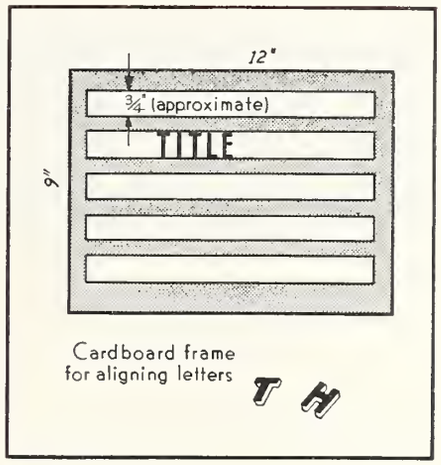
Zooming camera shots, in which the camera moves steadily forward from medium shot to full closeup as the shot is made, are very effective innovations in amateur movie filming. Most shots of this type require that the tripod mounted camera be moved forward on a dolly or other type of carriage.

Very effective zoom shots may be obtained by utilizing a gadget similar to that illustrated below. It consists of a ½″ flat metal bar 20″ long and about 1½″ in width. Quarter-inch holes are drilled at a distance of 2″ from either end—one to accommodate screw securing the camera, the other to mount metal bar on tripod. Screws should not be fully tightened, so that both bar and camera may be turned without difficulty.

In use, the bar is rotated until it is back of center line of tripod. Start of the zoom shot begins with camera in this position. As shot progresses, operator moves the metal arm forward slowly, swinging it on its axis on the tripod, and at same time rotating the camera slightly to keep subject or scene properly centered. It is important, of course, to have the tripod rigidly secured so it will not turn or otherwise move. This can be done by having an assistant hold it or by securing it with a cable and hook (on wooden floors) or by lashing a rope over tripod head thence to a heavy rock directly underneath. Instead of metal for the swinging arm, a piece of wood may be used, as shown in sketch.—*Burton Marks, Akron, Ohio.*



● For short-radius zoom shots.



● For quick and easy alignment of letters.

Titling Aid

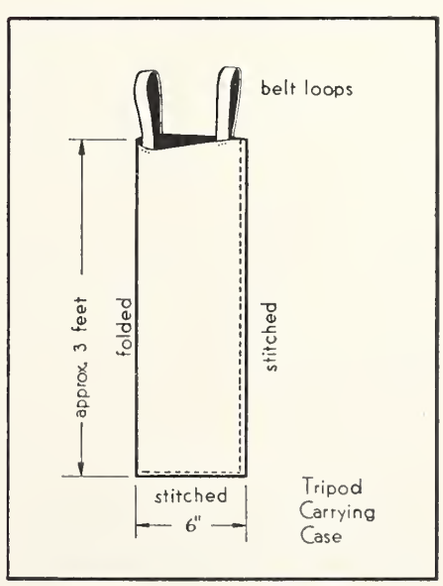
Movie amateurs who use block letters for title making can simplify composition and insure straight, uniform lines by employing a simple cardboard alignment frame such as pictured in drawing above. I made a similar frame of stiff cardboard 12″ by 15″. Spaces for arrangement of letters was cut out with a razor blade to insure perfect straight edges against which to line up the title letters.

The letter areas are ¾″ deep which is ample for either capitals or lower case letters. The space bars are ½″ deep. These dimensions, of course, may be altered to suit, depending upon size of title card and letters to be used.—*Sylvia Seckendorf, Brooklyn, N. Y.*

Tripod Carrying Case

A handy carrying case for the average cine camera tripod can be made for as little as ten cents. To make the one sketched below, I purchased a piece of hotbed canvas, about one foot by three feet in size. After folding cloth

● *Continued on Page 302*



● Makes carrying of tripod easier.

Movie Club News

NOTICE

To Club Secretaries

Club bulletins and other correspondence are still being addressed by some to our old address, causing delay in many instances in publication of current club news, if not its omission entirely. Please send all communications to the editor, care of Home Movies new editorial offices, 553 So. Western Ave., Los Angeles 5, Calif. —ED.

FRESNO (Calif.) Movie Club's April meeting featured a discussion of various makes and models of ciné cameras by Hal Schoettler. This very active group is currently filming a new club production, the first of several planned for 1948 under directorship of R. C. Denny.

★

KENT (Ohio) 8mm. Club held its annual club banquet on April 12th at Iacomini's Restaurant, Akron. Program was given over to screening a selection of members' films plus an invitational showing of film produced by Earl Cochran, Colorado Springs, Colo.

★

SEATTLE Amateur Movie Club continues to feature highly educational material on its programs, for edification of its membership. April program, for instance, included an educational reel on how to make titles, also a talk by Ansco factory representative on Ansco's color film.

★

UTAH Ciné Arts Club, Salt Lake City, also features talks and demonstrations of educational nature whenever possible. April get-together saw member Theo. Merrill give talk on subject of continuity for vacation pictures, supported by a demonstrator film he made especially for the purpose.

★

KANSAS CITY Amateur Movie Makers concluded their Christmas Film Contest at April meeting, awarding first prize to Dr. Wm. Goodson, Jr.; second prize to Dr. W. Hoehn—in the 16mm. class. In the 8mm. class, first award went to L. H. Goodson; second to John Boothe.

★

NEW YORK City 8mm. Motion Picture Club's Annual Gala Night will be held at the Hotel Pennsylvania, Friday evening, May 14th. Screen program will include films made by George Valentine, Terry Manos, Archibald MacGregor, William L. Lucas, Victor Ancona, and Harlan Webber—all top-notch movie makers.

★

VALLEJO (Calif.) Movie Club concluded its annual contest on April 15th. Films were judged and rated by popular vote of those attending the showing. Award winners in 8mm. class were: H. J. Harding, 1st prize; Bert Salisbury, 2nd prize. In the 16mm. class, E. R. Schmutz won first prize and C. E. Carr, second.

★

TORONTO Movie Club held its annual banquet on April 6th, with 150 members and friends in attendance. Prize-winning films in club's recently concluded annual contest were screened and awards made to Jack Grassik, C. D. Woodley and Bert Helling. Local merchants contributed photographic merchandise which made up the awards.

★

MILWAUKEE'S Amateur Movie Society members and friends are still talking of success of the Society's Fifth Annual Gala Show, held April 2nd, when upward of 900 friends, guests and members gathered in the Shorewood Auditorium to view the screening of a select program of amateur films.

★

LOS ANGELES—The Southwest 8mm. Club elected new officers for 1948 at its April meeting. Soon to be installed are Clifford Moser, president; Lewis Kipke, vice-president; Mrs. LaVeigh Baker, secretary; James Hoyt, treasurer, and Leslie Killian, sergeant-at-arms.

★

LA CASA Movie Club, Alhambra, Calif., presented a screen program of members' films at its April 19th meeting, held at the Y.M.C.A. "Down Mexico Way," by Andrew G. Orear, and "A Rocky Mountain Holiday," by Ralph T. Taylor," drew a fine ovation from those in attendance.

★

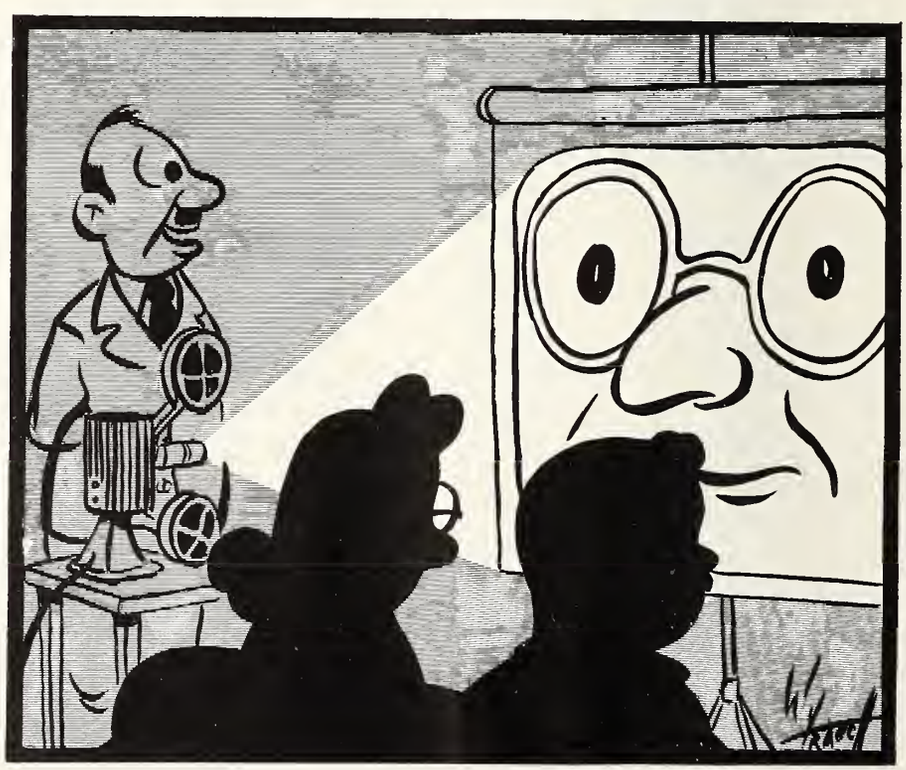
TOPEKA Amateur Movie Makers are offering as prize to first place winner in club's current contest, a movie made by the club of the winner and his family. Movie fans, they say, are usually too busy shooting pictures of others to get into their own movies. Hence the novel award which will enable the winner to star in a movie of his own.

★

ROCKFORD (Ill.) Movie Makers have just issued their annual directory for 1948, listing all members by name and address. A feature is a double-spread layout of pictures made of many members while participating in various club activities during the year.

★

CLEVELAND (Ohio) — Anthony Johnson, 170 East 209th St., is interested in organizing an amateur movie club in Cleveland, and invites all local movie hobbyists interested in meeting and shooting movies with brother movie makers to communicate with him.



"And that's my mother-in-law; always poking her nose into everything I do!"

KALAMAZOO (Mich.) Movie Club is sponsoring the showing of movies to shut-ins. Several members recently screened a program of films at the Kalamazoo Juvenile Home, also the Children's Home, reports Kobe G. Vander Molen.

★

CHICAGO —On Sunday, May 2, at Palmer Park Fieldhouse, the Association of Amateur Cinema Clubs, comprising a score of ciné clubs in this area, will hold its annual Movie Exposition. There will be exhibits, lectures, demonstrations and screening of prize-winning films. Admission is free to public.

★

WINNEPEG (Canada) Ciné Club is making instructional features a highlight of their monthly meetings. At recent sessions, a new tape recorder was demonstrated and it was shown how the apparatus could furnish synchronized sound for home movies. At the group's April meeting, Bert Cox gave an informative lecture and demonstration on titling.

★

SCHENECTADY Photographic Society's Movie Division had members of Albany (N.Y.) Motion Picture Society as guests at its April 28th meeting. Program consisted of a number of selected 8mm. pictures filmed by Mrs. Roland Cooke and Miss Helen Welsh, both noted for their prize-winning films.

★

LONDON—Fourfold Film Unit, following the success of its 16mm. film production, "Time To Consider," in the Amateur Ciné World competition recently, has undertaken a new production, "Account Settled," which is to have post-recorded sound and narrative.

★

LOS ANGELES Cinema Club has inaugurated an idea that should prove interesting to other amateur groups. Certain members have been placed on a Technical Committee for the purpose of answering questions and assisting with the problems of members at each meeting. Special badges have been provided carrying the word "Technical" in bold lettering. These are worn by committee members while meetings are in session so members in need of technical assistance may buttonhole any badge-wearer and discuss his problem with him.

★

HACKENSACK (N. J.)—The Amateur Movie Society of Bergen County devoted its April 19th meeting to a special program of films by George Merz, winner of awards in recent national film contests.

★

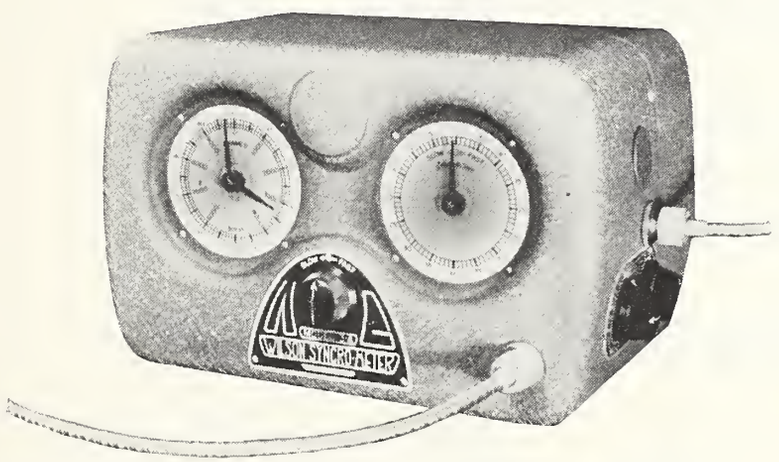
FLINT (Mich.) Amateur Movie Club's April meeting featured a display and demonstration of gadgets made by members.

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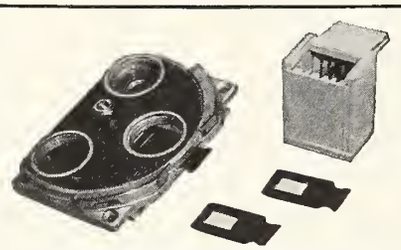
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PHOENIX
Movie Center
706 North First St.

CALIFORNIA

HOLLYWOOD
Castle's, Inc.
1529 Vine Street,
GL-5101

Hollywood Camera Ex.
1600 Cahuenga Blvd.
HO. 3651

Leader 16mm. Film Library
4336 Sunset Blvd.

Louis Weiss and Co.
4336 Sunset Blvd.

Porto Movies,
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LONG BEACH
Tate Camera Shop
2819 East Anaheim St.

LOS ANGELES
Films Incorporated
1709 West Eighth St.

SAN BERNARDINO
Valley Film Library
1657 E. Street

SAN FRANCISCO
Brooks Cameras
56 Kearny Street

FLORIDA

PENSACOLA
Imperial Motion Picture Co.
401 N. 6th St.

GEORGIA

DECATUR
Popular Pictures Company
P. O. Box 223

ILLINOIS

BERWYN
Colonial Camera Shop
6906 Windsor Ave.

CHICAGO
Bolotin Camera Exchange
729 West Roosevelt Road (7)

Films Incorporated
64 East Lake St.

Ideal Pictures Corp.
28-34 East Eighth St

INDIANA

FORT WAYNE
C. A. Vaubel
2015 Broadway
A. 3269

MARYLAND

BALTIMORE
Lewy Studios
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Stark Films
537 North Howard St. (1)

MASSACHUSETTS

BOSTON
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739 Boylston St., Dept HM

Claus Gelotte, Inc., Camera Stores
284 Boylston St., opposite Public Gardens

Frank Lane & Co.
5 Little Bldg.

Stanley-Winthrop's Inc.
20 Shawmut Street (16)

Wholesome Film Service, Inc.
20 Melrose St.

BROCKTON
Iris Pharmacy
238 Main St.

QUINCY
Stanley-Winthrop's, Inc.
90 Washington St.

MICHIGAN

DETROIT
Detroit Camera Shop
325 State Street

ROYAL OAK
Hy-Wilde Camera Shop
1029 South Washington at Harrison Ave.

NEW JERSEY

NEWARK
Academy Camera Exchange
17 Academy Street (2)
MI-2-5268

PASSAIC
The No-Wat-Ka Co.
257 Main Ave.

ROSELLE PARK
Union County Film Service
130 Chestnut St.

NEW YORK

ALBANY
Hallenbeck & Riley
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BROOKLYN
Reed & Reed Distributors, Inc.
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8mm. Sound Movies . . .

• *Continued from Page 271*

length of time, once they are started in synchronism.

An automatic method has been worked out for starting the projector and record in synchronism. First the projector is threaded with the sync mark on an indicated spot on the projector, as shown in Fig. 2. A standard leader containing the sync mark has been made up and this standard will be followed with all 8mm. sound film leaders. The threading of the projector is exactly the same as the threading of any silent projector except that the operator must be sure to thread the sync mark at the proper point. This is usually an advantage because it means that the threading knob on the front of the projector will be used for turning the film backwards or forwards a few frames to get it in exactly the right position, and as this is done it automatically checks the threading of the projector so the operator knows the machine is properly threaded for running.

After the projector is threaded, the next step is to set the needle down on the revolving record. At the time the record was made to go with the film, a 1000-cycle tone was recorded at the beginning. This tone is approximately 1/20 of a second in length and was placed on the record at the proper point for synchronization with the film when the film is threaded in the projector properly. As we have previously said, the needle is set down on the turning record. When the needle comes to this 1000-cycle tone the electrical impulses set up are sent into the amplifier which has a selective relay sensitive to this 1000-cycle tone.

When the relay receives these impulses from the 1000-cycle tone it promptly closes the circuit, automatically starting the projector. This means that the projector has been started at the proper point for synchronization and of course the two synchronous motors will run together throughout the reel.

People who have had no previous experience with projectors have no difficulty in learning to run the machine in a very few minutes. As an experiment, several 12-year-old boys with no previous projector experience were given the instruction book and asked to run the machine. By following the instructions they were able to project a perfect sound picture the first time.

We have already said that the projector runs at exactly 16 frames per second; 35mm. and 16mm. sound films run 24 frames per second, and an explanation as to how the manufacturer

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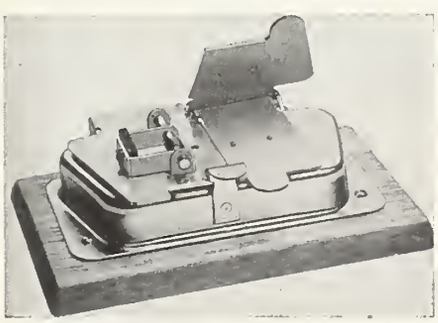
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takes a 16mm. or 35mm. sound film and prints it so that it will function perfectly as an 8mm. sound film at 16 frames per second is in order. In making the 8mm. prints to be used on this machine, a special 8mm. negative is made for making the projection print. At the time this negative is made from either the 35mm. or 16mm. film, it is "skip-frame printed." By skip-frame printing we mean every third frame is lost or is not printed on the 8mm. negative. When the prints from this skip frame negative are projected on the screen, the loss of the skipped frames is not noticeable, as one might suppose, and the picture projects just the same as if it had been taken at 16 frames per second, and shown at 16 frames per second. As a matter of fact, Hollywood uses the skip-frame method in various applications and many pictures which you see in your theater today contain some sequences printed in this manner.

There was a very definite reason for using this method for 8mm. sound. The large per cent of 8mm. cameras which are on the market today will run only at 16 frames per second. Thus the projector is running at the proper speed for projecting films made with these cameras. Another important reason for choosing this speed was to permit those who shoot their own 8mm. movies to make records to go with their films and thus project them with synchronized sound.

If the 24-frame speed had been chosen as standard for use with this method, it would mean that all of such films would have to be shot at 24 frames per second instead of 16, and thus the film cost to the user would be considerably increased. The use of this speed does not alter the screening time on any picture; that is, a 16mm. sound film which might run for 9½ minutes in 16mm., will run for 9½ minutes in 8mm. even though it has been printed to run at 16 frames per second.

The Movie 8 projector makes it possible for anyone to make sound movies at a very minimum cost, with sound quality equalling 16mm. sound. The Movie Sound 8 projector will not in itself make sound, but it enables one to play records, which are easily made on various recorders, in perfect sync. If you have a disc recorder, you can make these yourself or you can have them made at most any disc recording studio. These studios can now be found in every large city in the country and in general their charges will be found most reasonable.

There are several procedures which can be used, depending upon the type of disc recorder available. We will explain the most simple and also the easiest method first. For this you will need a disc recorder such as the Fair-

child, which is a synchronous gear-driven professional type, operating at a synchronous speed of 33⅓ RPM exactly the same as the motor in the Movie Sound 8.

Edit your 8mm. picture into one reel of 10 minutes' running time. This is 120 feet of 8mm. film. Write your script to fit the picture by first writing it and then reading it aloud while you screen the picture on the Movie Sound 8 projector. When you have your script revised to suit, try rehearsing it with whatever music you have prepared for it. After this preliminary preparation is done you are ready to record.

Set up recorder and projector as shown in Diagram A. Do not try to run the machine, mix the music and narrate all by yourself. Not even the professional can do this satisfactorily. Locate the projector far enough away from the mike so that noise from the mechanism will not be picked up.

Now to record. Place a sync mark on the leader of your picture, as shown in Fig. 2. This can be a hole punched in the leader or merely a mark made with a pen or grease pencil. The grease pencil is preferred, as we will explain later. Thread the projector so that this mark is just above the projector gate, as pictured. Connect the projector to a 110-volt 60-cycle outlet, and provide a switch in the cord so the recording operator can reach it.

Now you want to know how to produce the 1000-cycle starting tone on your recording. The easiest way is to buy a tone record from your dealer or direct from Continental Products Corporation. This contains two bands of tones the proper length for your use. The tones play every ten seconds. The outside band is for a 33⅓ RPM playback and the inside band is for a 78 RPM table. Select the one suitable for your playback table.

Put the cutting needle down on the blank record on your recorder. Now place the pick-up down on the tone record being played on the turntable. Have your hand on the projector switch, then the instant you hear the 1000-cycle tone in your monitor headphones, or your volume indicator shows the tone is being recorded, start the projector and then cut the signal from the tone record by fading out that record and lifting the pick-up off.

From here to the end of the reel you talk in the microphone and put in your music and sound effects so that they are in step with the picture on the screen.

When the recording is done you have simply to put it on your Movie Sound 8 unit and play it the same as a regular library film record. Because of the human reaction time in starting the projector and the inherent lag in the motor, you will probably want to move your



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sync mark on the leader down a few inches. One or two trials will show exactly where it should be and then you can place a permanent mark on the spot with a pen or by punching a hole. The grease pencil mark can be removed.

Now this procedure may sound long and complicated but if you will follow it through once, you will see that it is quite simple. In fact, it is exactly the same procedure used by professional studios in making commercial pictures.

Now suppose your recording turntable is not synchronous. What then? First try making a sample sound film just as though it were synchronous. It might be close enough or you may be able to re-edit your picture a little to make it fit.

If this doesn't work, it can be done this way: Time your script and then record it wild. That is, record it without showing the picture at the same time. When the recording is done, play it on the Movie Sound 8 turntable and at the same time, time it very accurately and then edit the picture to fit the sound.

Of course you can use a 78 RPM recording as the Movie Sound 8 turntable is synchronous at 33⅓ or 78 RPM's. The Fairchild is synchronous on 33⅓ only. Naturally, if your recording is made at the 78 RPM speed, your recording will be shorter in length. If you wish you can use a 16-inch disc as the Movie Sound 8 unit will play discs up to this size.

Some people have used the Movie Sound 8 in conjunction with tape recorders. The projector will, of course, always run at synchronous speed, but the tape recorder motors are not synchronous. However, if the same machine that makes the recording is always used in playing back the recording, it may be close enough if your script is not too tight. The automatic starting feature cannot be used with tape recorders. However, you can put a signal such as a tone or a whistle at the beginning of the recording, just as in making a disc recording; then, when playing back with the picture, start the projector when the tone is heard.

As you can see, there is nothing tricky about keeping projector and record player of the Movie Sound 8 operating in sync. There are no interconnecting cables, no electrical timers. Synchronism is maintained simply by having synchronous motors as power plants for both mechanisms. Once started, they operate steadily and in step throughout projection of your pictures.

I Started Mother Shooting Movies . . .

• *Continued from Page 274*

Santa up the chimney, when he suddenly appeared from behind the curtains! This and many other happy Christmas gatherings make priceless memories now.

To show how these early films were cleverly used, for a whole month, one summer, mother was busy editing at her desk. She was looking over twenty family reels to cut out the best shots of my older sister from the time she was ten. These were spliced together on two reels, one in black and white and one in color with the unique idea of thus announcing my sister's engagement that July. To this she added new footage of my sister having a ring put on her finger and then the smiling couple. It certainly surprised everyone at the luncheon. I'm wondering just what cinematic surprises she will turn up when the big day comes for me!

Mother is quite well known for her bird movies. One Sunday morning in May, when I was seven, I noticed some twigs scattered on my sister's bedroom window sill. Carelessly I brushed them off. About two hours later they were there again. Daddy then told me not to touch them as a bird was building its nest there, and mother might be able to photograph it through the window-pane. With great anticipation, we set a screen around the window so onlookers wouldn't frighten the robin, while my sister and I, thus concealed, watched everything that went on. Mother filmed in black and white the building of the nest, the brooding on the eggs and the feeding of the young after hatching of the eggs. In just two weeks, the birds flew away, never to return.

From this first-hand observation, I found myself, along with my older sister, taking part in the production of several more of mother's nature films. This meant accompanying her on many expeditions, rehearsing our parts or acting as stand-ins to help her focus or take a light-meter reading. I climbed an apple tree to point out four blue eggs as a sign of spring. Then I was used in a wheatfield scene in her beautiful film called, "The Hand Behind the Seasons." One sunny day, Mom and I drove out past Gates Mills until we came to a wheat field that suited Mom's fancy. I wandered through this field with the wheat high above my head and a breeze blowing my long, blond hair as well as a red pinwheel I was carrying. Some day I hope to be able to play the piano accompaniment to this film.

In mother's second robin film, "Through the Window-Pane," taken in Kodachrome two years later, I pressed my nose so close to the window that

I frightened one of the baby birds out of its nest. It crawled helplessly along the slanting sill while I ran downstairs to catch him if he fell, but mother had carefully opened the window and put him back in his nest, safe and sound.

I next heard that mother was climbing ladders to film a blue jay nest with young. This was interrupted by a family trip east to a wedding, but what should I discover at a lawn party but two baby blue jays hopping around on the ground. Mom left the grownups and dashed for her camera, which she usually takes with her, while I tried to hold the birds. One jay was very tame and contentedly perched on my hand. The other was vicious and pecked so hard that I was obliged to set him down, but Mom got good closeups of this first fellow perched on my finger, and added this to her other blue jay shots which eventually filled a reel and won an award.

My biggest and most thrilling part was in her two reel movie called "Madame Hummer at Home." My sister and I acted in the opening and closing scenes of the picture. We walked through a beautiful garden, stopping to look at the loveliest blooms which mother filmed in closeups. When I returned from camp, late in August, I was told we had to take those scenes over again on a bright sunny day. We were pressed for time as my sister was leaving for college the next week. Much depended on the weather, too. Another complication was the fact that none of us could remember what clothing we wore when the first takes were made, nor how we had fixed our hair. (The original film was in New York for review). Fortunately we guessed right and the retakes helped the film win two Honorable Mention Awards in two separate national amateur contests.

Mother edits all her films and does some of her titling too. Sometimes I help steady the titler and hold the photofloods so she has free hands to run the camera. She enjoys editing and firmly believes that any film can be made a hundred percent better if carefully edited. She shows her pictures before many groups, clubs and schools in and out of Cleveland, and uses phonograph records for musical accompaniment.

One of her most unique movies was filmed at night on type A Kodachrome, called "Nite-Lites." It was filmed in cities all over the United States, from Hollywood to New York. It includes a great variety of electric Neon signs, Christmas outdoor lighting displays, Sonja Henie in her glamorous Ice Revue, Fourth of July fireworks at the Cleveland Stadium, and lighted fountains from the World's Fair in New York. The movie closes at Washington, D. C. with shots of the impressive statue of Abraham Lincoln in the Lincoln Memorial and a view of the Capitol Build-

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ing's lighted dome standing out against the dark night sky. (This last is on super XX film.) As you listen to the music of "God Bless America" accompanying the last scene, the very words flash on the screen in a neon lighted sign —a splendid, patriotic climax.

One final illustration will show how protracted movie making can be. It brought out Mother's persistence in overcoming obstacles, but it showed up the family's disgruntled feelings. My brother was home on a Christmas vacation before induction into the Navy. My cousin Alan, already in the Navy, was our Christmas dinner guest that year. The sequence with the two boys together at the dinner table came back from processing with focus a bit hazy. (Mother said she should have set her lens focus at 15 ft. instead of universal 25 for a f/1.9 opening). Some of the other table shots were very clear and thus could be used.

But with the boys away, what could Mother do to correct this faulty shot? First, she had us list the position of everything on the table, the Christmas decorations, plates, silverware, glasses, et cetera. Instead of a turkey sequence, she now planned dessert and bought two plum puddings which were very scarce at the time. Dad stood in line for a bottle of brandy. Thus all was ready in case either boy got a leave. In March, Alan arrived home for a short weekend, and up went the Christmas table decorations: the best plates and silverware, and the champagne glasses. Mother "shot" him and his wife seated at one end of the table eating plum pudding. It was not until June that his brother got a leave. It happened to be a very hot, sticky night, but up went the Christmas table decorations again, and in came the plum pudding with the brandy sauce burning merrily. Then on went the glaring lights to the tune of the camera's jolly clicking, as beads of perspiration dripped off our noses. Since my brother had been seated at the opposite end of the table this time, the two scenes were spliced together with amazing reality.

Mother is very enthusiastic when she is working on her films. She has more patience than any one person I know. Somewhere I read that a nature photographer should be a well informed naturalist, a person of infinite patience, and finally a combination of mechanic, psychologist, artist and movie maker. That is a big order for any one person, especially in the field of amateur photography.

Snapshot Continuities . . .

• *Continued from Page 275*

found about right for the average midview snapshot—five seconds for closeups.

When sending the exposed movie film to be processed, it is important to mark plainly on the box, "DEVELOP ONLY —DO NOT REVERSE," so that the film will be returned to you ready to screen. In other words, having filmed a series of negatives, the developing procedure will transform your cine exposures to positives.

If you do your own film processing, you may find it expedient and less costly to use ordinary positive film, then develop it in the usual manner.

To copy color transparencies instead of black and white negatives, use regular Kodachrome or Ansco Color film in your camera. In this case, omit the special processing instruction on the film box when sending it to the laboratory, for you will have photographed *positive* transparencies and the copied result will come out positive when processed in the regular reversal manner.

Construction of the duplicator should prove easy for the average cinebug handy with tools. Most of the material will be found around one's home workshop, including the glass for the negative holder. The auxiliary lens may be obtained by purchasing an inexpensive pair of reading spectacles from a dime store then removing and using one of the lenses. The table that follows will indicate the size spectacle lens to purchase for the particular negative size to be photographed.

TABLE OF SPECTACLE LENS REQUIRED FOR VARIOUS PICTURE SIZES TO BE COPIED

Picture size (masked area cutout)	*Dimension* "A"	*Spectacle lens rqu'd* (power in diopters)
1½" x 2"	5"	8 diopters
1.2" x 1.6"	4"	10 diopters
2.4" x 3.2"	8"	5 diopters
3.0" x 4.0"	10"	4 diopters

NOTE: these figures apply to 8mm. cameras with normal 12½mm. lenses, and 16mm. cameras with normal 25mm. lenses set at fixed focus.

If you wish to calculate size of the masked or cut out area and the dimension "A" for any picture size other than those given, follow this simple formula:

The width across the picture is equal to 2/5 of dimension "A," and the height is equal to 3/4 of the width. The power in diopters of the lens required in each case is found by dividing 40" by dimension "A".

The diagram shows clearly the dimensions and construction parts of the duplicator. The dimension "A" will depend on your still picture negative size and can be determined from the above table of field sizes and lens

diopters. This is the only important dimension, as the sharpness of your movie stills depends on its accuracy.

After checking your negative size with the field size chart, cut the four pieces of plywood which are to form the sides, top and bottom of the duplicator shadowbox. Then cut the two end pieces and be careful to make them square at the edges. Now lay one on top of the other and mark a horizontal line accross the top piece at a distance equal to the distance from bottom of your movie camera to the approximate center of the lens mount. This distance can be found by standing your camera on a table and measuring with a ruler from the table to where you judge the center of the lens mount to be.

At an equal distance above the first line marked on the end piece, mark another line parallel to it. Now, by drawing lines from the opposite corners to this top line you will have a square divided four ways, as shown in diagram. Where the diagonals cross is the point where center of the movie camera lens will be, and here is where you drill the hole in which to mount the spectacle lens.

By drilling a small hole first through both end pieces, the centerpoint for cutting out the mask for the negative area in the back plate will be automatically taken care of. The mask area will depend on the size negatives you expect to photograph and should be slightly smaller than picture area on negatives. Cut this area out with a coping saw and smooth rough edges with sandpaper before assembling the box. With this step completed, the four sides of the box may be assembled and nailed together.

For holding the glass negative carrier, make two cleats out of wood and affix them, as shown, above and below the mask opening. The depth of the track in the cleats will depend upon thickness of the glass, plus allowance for the negative. The carrier should fit snug. The negative carrier should comprise one panel of clear glass, which faces the camera, and one panel of frosted glass which is always at the back.

After the box is fully assembled, give it a coat of flat black paint, inside and out. Then mount spectacle lens. Simplest method is to drill a two-step hole in the front panel with the largest cut the same diameter as the lens. Thus the lens may be press fitted into the hole. Added security may be given by placing a few drops of DuPont all-purpose cement around edges of lens.

Placement of the camera screw hole in baseboard should be left until the box is completely assembled. As may be seen, the duplicator box is little different from the conventional typewriter, titler, except that it offers a light-proof enclosure for the subject matter to be

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photographed. Centering the camera, then, is similar to centering on a typewriter titler. The tripod screw hole position is determined by placing camera on the baseboard with the lens inserted into the spectacle lens opening so that camera lens touches the spectacle lens. Then, with a pencil, draw an outline of the camera base on the base board. Measure distance of tripod hole in camera from sides of camera base, and from these measurements mark position of tripod hole on the duplicator base and drill a quarter-inch hole. Insert a ¼"-#20 screw or bolt of proper length through the underside to secure camera in place.

Now to use the duplicator: After threading your camera with film, bolt camera in place and make sure it is accurately lined up with the negative carrier (using methods similar to lining up camera on a titler). Place snapshot negative to be photographed between the leaves of the glass negative carrier and insert carrier in place in back of duplicator. Place the duplicator in such a manner that bright north light (not direct sunlight) strikes the negative carrier, and make the exposure for the desired number of frames or feet.

Determining the proper exposure entails making one or two tests, unless you have an exposure meter that reads incident light. With this type meter, a reading may be taken from camera position (with camera removed temporarily), sighting meter through the spectacle lens with negative in place in the carrier. Where this isn't feasible and tests must be made, use a negative of average density in the carrier and shoot a series of short test exposures, not over four or five frames each, and develop the film to determine which test gives best results. Be sure to indicate, either on film or by making written notes, the f/ stops used.

Where it is desired to use artificial light instead of daylight, an ordinary 100-watt lamp is recommended. This should be set up about 12 inches back of the negative carrier and so masked that all of the light is directed through the negatives to be filmed. In using color film with artificial light for copying transparencies, indoor type film must be used, of course.

Duel In The Shade . . .

• *Continued from Page 269*

from Jennifer's face. Since "Sutton Studios" was not covered by employment insurance and since Miss Bones hesitated at being shot at, that scene had to be worked out with delicate care and split-second precision. So a soiled string was tied around a small rock fragment and, together with a little flour, was placed in a little niche in the rock by the girl's head. At the signal "Fire!" the camera started rolling, the prop man jerked away the rock and blew on the flour to create "rock dust," as Jennifer jumped back in fright. There may be other ways to do it but that was the least painful.

The large prop cactus was constructed by covering a circular wire screen on one side with paper maché into which was inserted rows of toothpicks. Special smoke blanks were made for the pistols and shotgun used. For the "Battle at Squaw's Puss Cliff" sequence, a dummy was fashioned from sticks and straw and clothed to appear lifelike even at a distance. Its plunge over the cliff was photographed in slow motion to make the drop seem more spectacular. For blood — and it was smeared on thick—thin, brown mud proved effective.

Working out these and a hundred other trivial but important details supplied plenty of laughter and delicate situations on location. When the picture was completed, our pleasure with it continued by alluding to it as a super-colossal Hollywood production. The preview announcements, for instance, read like this:

"From out of the roaring pages of the history of an era filled with flaming violence and primitive passion, Sutton Studios brings to the screen at last, the greatest, most vividly daring motion picture ever filmed — the fast action story of the West's most rugged heroes, whose very lives depended upon the lightning action of the draw . . . Two months in secret guarded production, Sutton Studios now proudly presents the year's most vibrant love story—*Duel In The Shade* . . . In the interests of complete authenticity, this picture has been filmed in its entirety on location in the enchanted mountains of Northern Arizona . . .

"In bringing this intense drama of unleashed, untamed passion to the screen, Sutton Studios has selected the finest personalities in the professional field: Twice Academy Award winner Evelyn Freeman portrays the bewitching Jennifer Bones; Lloyd Freeman, distinguished international star of stage and screen, is cast as the two-fisted Peggory Greck . . ." and so on.

A build-up like that is comedy itself, and sets a mood before the showing. For the picture still is the most important thing—not who made it or how it was made. All the enjoyment that went into its making seldom gets to the screen, and so a film must be built to stand on its own merits. From that standpoint any audience will like it.

In order to underscore the facetiousness and the hokum with which we embroidered our story throughout, we introduce the picture on the screen with this Foreword:

"DUEL IN THE SHADE — two days in the making, at a cost of over five dollars—is a saga of the mountains in the 1880's. It is a story filled with rawboned mountain violence, courage and daring, magnificent love and burning hate.

"It is in the inscrutable silence and remoteness beyond the barren crags and mysterious ramparts that Nature unfolds a drama of vivid reality and deep, soul-searing emotion. Here, in the meadows and the glens, beneath the quivering aspens and among the majestic pines and towering peaks, lies our story.

"The character of the Funkiller is born out of the legend of those bogus, unordained Evangelists who came to do the work of God and fell into the pits of Hell."

The hip-hooray and ballyhoo that surrounds this take-off on David O. Selznicks' Technicolored *Duel In The Sun* is just as much a part of the picture as the story itself, which helps to prove, I believe, that amateur movies, uninhibited by strict professional codes, can exhibit some of the choicest comedy entertainment in the field. What may not be quite cinema cricket for ninety million U.S. moviegoers weekly can, on the other hand, really prove a big hit among your friends.

Equipment used in making the picture included a Revere model 88 ciné camera, a tripod, and General Electric exposure meter. Film used, except for the closing sequence in color, was ESO-S Supreme XX black-and-white. The foreword was lettered on glass with white paint and placed before the camera on a wooden rack on location in the forest. Subsequent introductory titles have already been described.

We are now hard at work on our second production, this time entirely in color. It will be the story of one of Arizona's greatest fueds, that between Wild Bill Hiccup and Wyatt Burp. It, too, may turn out to be "the year's most vibrant love story."

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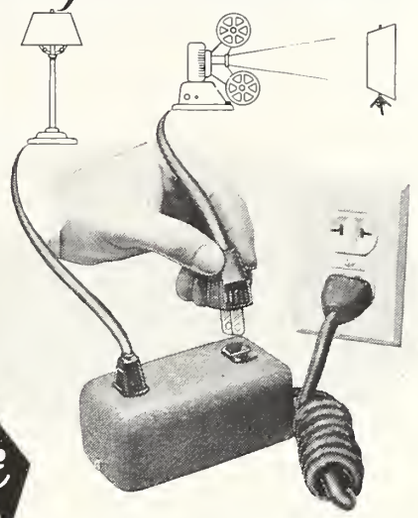
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Recent Reviews OF READERS' FILMS

★★★ **THE ENGINEER**, 250 ft. 16mm. color by Milton C. Daley, Sacramento, Calif., is a well planned continuity about a lad who yearns to own a model railroad. Bringing home a Lionel catalog, he falls to dreaming about model trains. When he awakens he tells mother of desire to buy train. She urges him to work hard with paper route and save money, which he does, ultimately buying a fine layout of cars, locomotive, tracks, etc. Camera used was a Cine-Kodak Magazine 16 with 1 inch f/1.9 and wide angle lenses.

★

★★★ **WILD RICE HARVEST**, 400 feet 16mm. color by Monroe P. Killy, Minneapolis, Minn. Excellent photography, editing and titling mark this fine documentary of the harvesting and processing of wild rice by Chippewa Indians at Nett Lake, Minnesota. A tentative entry in Home Movies' 1948 annual contest, this film was awarded first prize in Minneapolis Cine Club's annual contest. No data supplied on equipment used.

★

★★★ **PHEASANT PROJECT**, 1100 feet 16mm. color, with background music on records, by Francis A. Yindra, Manitowoc, Wisc., is a documentary of the construction and operation of the Manitowoc County Fish and Game Protective Association's new project for propagation of pheasants. Generally well photographed, the film is overly-long and marked by a great deal of repetition. The titling, a tremendous undertaking, was accomplished with aid of a Wrico lettering set, and very commendable. No data supplied on other equipment used.

★

★★ **IN THE NICK OF TIME**, 400 feet 16mm. color, by Cinematographers' Club of Syracuse (N.Y.), is a photoplaylet based on the time-worn story of a farmer with an amorous daughter and a mortgage coming due. Inadequate editing coupled with the unskilled performances of players hampered efforts of producers to make this a more entertaining picture.

★

★★★ **A MAN AND A MAID**, 750 feet 16mm. color, by W. C. Auld, Calgary, Alberta, Canada, is an exceptional job of documenting the courtship and marriage of his daughter. Picture begins by showing both bride and groom as children, utilizing snapshots, interspersed with cuts of movie film where such footage was available. Teen age and adult activities of the couple are then shown. But it was in filming the actual wedding and reception that tested skill of this filmer and he has turned in a remarkable job of good photography and lighting. No data on camera used.

★

★★★ **GLAMOURIZING THE MUSKRAT**, 400 ft. 16mm. color, by Lawrence Berglund, Mineapolis, Minn., is a skillfully produced documentary of the making of a fur coat. Picture begins with trapping of muskrats, preparation of the pelts, and ultimate processing of fur into coats. The photography, editing and titling are tops. Only disconcerting note in entire picture is the frequent need to adjust framing during projection, due to the use of two different cameras in shooting the picture.

★

★★ **CHASING RAINBOWS**, 200 feet 8mm. color, by F. W. Anderson, Salt Lake City, Utah is a camera record of a group of hunters packing into mountain highlands on horseback, then camping, fishing, etc. Unsteady camera, too rapid panning, and frequent under-exposures detract from the photography. Titling effort is good but letters are too small to be read with ease. A Cine-Kodak 8mm. magazine was used with regular, wide angle and telephoto lenses.

★

★★★ **ONCE UPON A SUMMER TIME**, 75 ft. 8mm. color, by Mrs. H. R. Durrant, Salt Lake City, Utah, is a fine example of how to make movies of a child against a background of interesting continuity. In this picture a youngster strays from parents' mountain cabin. Alarmed, parents call pet dog and put him on child's trail. Dog locates child and leads him safely back to distraught parents. Photography, editing and titling all good. No data available on equipment used.

★

★★★ **THE BRUSH-OFF**, 110 ft. 8mm. color, by Les and Merle Williams, Los

EVERY filmer of amateur movies, whether a subscriber or not, is invited to submit his films to the editors of HOME MOVIES for review and helpful criticism. This free service applies to any type of picture whether it be your first movie or a pretentious photoplay effort. Aim of this service is to help you make bettter pictures.

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Angeles, is another fine example of this couple's excellent movie making. As in so many of their films, their young son plays leading role of a lad who ditches girl friend next door for a new girl moved in across the street. He dolls up in his Sunday best, takes girl to a carnival where he treats her to rides, sodas and candy, etc. All's well until he runs out of funds, then girl throws him down. Lad returns home, a sadder but wiser man, finds his next door pal waiting for him on the sidewalk. Skillful photography and titling.

★

★★ **A HOME MOVIE STAR IS BORN**, 350 ft. 8mm. monochrome, by Stewart E. Derr. Excellent titling highlights this otherwise simple film record of a child from birth to age of several months. Photography, titling and editing is rated just fair. Camera used was Bell & Howell equipped with backwind and Baia Transito Jr. effects device.

★

★★★ **HOLD THAT PHONE!**, 400 feet 16mm. color, by Dr. C. O. Whitten, Bay City, Mich., utilizes the simple continuity expedient of a woman calling another about her vacation trip on which to thread scenes made during the trip. The woman called listens impatiently, while other woman rambles on, never giving her opportunity to speak. But when at last she does, listener reveals caller has the wrong number. Camera used was Cine Special with regular, wide angle and telephoto lenses. Good composition focus and exposure feature the excellent photography.

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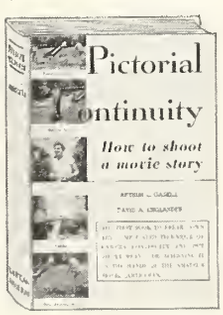
• *Continued from Page 271*

needs more vigorous cleaning than is possible by application of the syringe, such as actually wiping the lens surface; but, in such cases, it is advisable to blow all dust particles away first with the syringe before touching the lens surface with a cleaning implement.

A gadget widely used for lens cleaning is a soft camel's hair brush. Used regularly before beginning a day's shooting, its use can insure a lens surface free of dust. However, such brushes can pick up and hold particles of dust, with resulting damage to a lens, if they are not kept clean. For example, if one's fingers are allowed to come in contact with the hairs of the brush, they will absorb natural body oils, become greasy, and dust and dirt will then accumulate. Moreover, an oily or greasy brush will naturally transmit dirt to the lens. Washing a brush of this kind at regular intervals in carbon-tetrachloride will keep it clean.

For lenses that have a visible coating of scum or dirt, I have followed the practice of cleaning them with cotton





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swabs, such as are sold in drug stores, first breathing on the lens to moisten its surface. Application of a second swab dries the surface and removes all traces of lint. After each swab is used, the stem is broken in two and the swab discarded. Fresh swabs are used each time lens is cleaned.

It follows that the less a lens surface is rubbed or polished, the less danger there is of scratching it, regardless of the precautions followed. Therefore, once a lens has been carefully cleaned, frequent inspection and touchup with camel's hair brush or cotton swab is all that should be necessary.

A liquid lens cleaner should be used only when a light film of oily substance has accumulated on the lens surface, as following a day of shooting at the beach or near the ocean. Care should be exercised in selecting a liquid lens cleaner for some of them are notorious for leaving a lens worse off than before, leaving a cloudy film on the surface as the cleaner evaporates. This involves additional rubbing and polishing to remove it, and this rubbing creates a charge of static electricity which in turn attracts new particles of lint and dirt. It is advisable, therefore, to purchase only those lens cleaning fluids recommended by your photo dealer. Ordinary window cleaning fluid is not recommended.

Some lens tissues, for all the softness the name implies, can do more harm than good. There are innumerable grades of soft tissue paper, and while they may feel and look soft, actually some of the minute fibers may be quite hard, although infinitely small in size.

With almost all optical goods manufacturers now coating their lenses, it is more important than ever to keep lens surfaces free of abrasive dust and harsh materials. The average lens coating is quite hard and durable—as hard as the glass upon which the coating has been applied. Here again the soft cotton swab is to be recommended as the cleaning agent over all others.

If you make it a practice to keep your lenses capped when not in use, you will go a long way toward preserving their quality and usefulness. If you carry spare lenses in your lens case or kit bag, make it a point to cover both ends of the lens—protecting both front and rear elements. Many movie amateurs keep spare lenses in a soft flannel sack which closes with a draw string; others place rubber lens caps over both ends. Where the front lens element is not protected by an extension of the barrel, there is danger that a soft rubber lens cap may rub against the lens surface as the camera is carried about. For this reason hard metal lens caps are recommended over old-style rubber caps.

If the reader will always keep in mind that it is the lens which is responsible for the *quality* of the pictures he gets, then it will naturally follow that he will give just as much attention to protecting his lenses as he gives to careful threading of his camera or reading his exposure meter.

Making Movies Of Movies . . .

• *Continued from Page 272*

for close study. My first experience of this sort involved a shot of my son making a golf stroke. In rephotographing it, I shot the entire stroke sequence of frames a frame at a time, shooting four frames of each frame of the original film.

The result was the golf stroke action in ultra-slow motion, just as though the original film has been photographed at 128 frames per second. The dupe was somewhat grainy and there was some loss of fidelity in the color, but the visual effect gained more than compensated for this. There was none of the inconsistencies of exposure that attend filming by this method with the projector and camera running steady, because the original film was photographed frame by frame.

Pleased with the result, a refilmed the scene, using the original film, of course. I started the swing off by taking forty single exposures of the first frame. I then snapped a shot of each new frame until my son had reached the top of his back swing. With the club poised in this position I clocked off forty more exposures before taking the down swing frame for frame.

When the club was in the hitting position I again took forty extra exposures and when the top of the follow-through was reached I again held the club steady for forty frames more before proceeding with the final down swing. I had a picture which, although not perfect, vividly showed my son's golf form. It has proven an interesting means of study and the hours of experimentation were well worth the time spent, even though I never perfected the rendition to the point where I could substitute the copy for the original.

While in the army I was asked to photograph a new technique in the operation of a pilonidal cyst. Because the picture had to be fnished in the shortest possible time, I was asked if I could end the sequence by rephotographing a 35mm. transparency made of the healed scar of another patient.

To do this, I set my Cine Special up in the photo lab. The four inch lens was mounted on the camera on a four

inch extension tube. In order to get even overall lighting on the transparency from the rear, I mounted it over an opening on a large panel of black cardboard and set it up the proper distance before the camera. About four feet behind the transparency I placed a large white blotter at an angle, and directed two photofloods upon it in such a manner that the blotter would reflect soft light toward the transparency. Not sure of my exposure values, I made four shots, each using a different f/ stop, and had excellent success with two of them. While this did not fall into the category of filming a movie of a movie, it did demonstrate another method of gaining a much needed movie scene when no other method is available.

More recently I had the desire to superimpose a main title over a scene I had shot some time ago in the Virgin Islands. This recalled the filming methods I followed in making the study shots of my son's golf strokes, explained earlier, except that this now called for shooting a movie of a movie as the picture was projected at standard speed.

My first problem, of course, was that which has been encountered by other amateurs attempting the same thing—namely, the lack of synchronization between camera and projector shutters. But when I recalled that my Bell & Howell projector made two full revolutions in projecting each frame of film, I saw the possibility of getting around this problem.

My first step was to make a synchronization chart such as illustrated in diagram A. In graph No. 1 I assumed, merely as a starting point, that both camera and projector shutters might open and close in unison. I used horizontal lines to indicate that period of a sixteenth of a second when the camera shutter would be closed, leaving the first half of the graph blank to indicate where the shutter would be open.

Then, upon this same graph I superimposed perpendicular lines to indicate time when projector shutter would be closed. This showed that the period of time when both shutters would be open together would last for 1/4th of that period, equalling an exposure of 1/64th of a second.

I then assumed that the camera shutter might be closed for a period after the projector shutter opened for its first time. I drew the same lines accordingly in graph No. 2. I found that this gave two exposures on each frame, the sum of both exposures again amounting to 1/64th of a second. Of course it is logical to believe that in some cases the second exposure might be of the first frame of a new scene, that is, if the film in the projector advanced while the projector shutter was closed. However, the slight difference between two adjacent shots is so minute as to be negligible.

As shown in the accompanying photograph, I placed a two inch extension tube between the camera and my two inch lens. I removed the lens from my projector and set the two machines up, facing each other. Through the viewing mirror I found that it was necessary to insert the camera lens just inside the opening of the projector in order to obtain sharp focus on the film to be copied. The result should have been a picture of the entire frame in the projector. It was not. It was an image slightly less than the full frame.

With the projector lamp on but the film not running. I could easily focus accurately. This time the film not only had to be threaded reversed left to right, but also upside down. With no obvious action in the picture I prepared to run the projector in its proper forward direction, though I realized that with action in the scene, the projector would have to be run backward. Of course, the film could be put in the projector reversed, right to left; the camera turned upside down and the projector run in its proper direction.

The image in the viewing mirror was so intense that I began closing down the iris and decided upon an exposure of f/16. When I closed down to this point, the protecting screen shone as though it were in focus. It was not the screen itself that I saw, but the projected image of the screen upon the film. I saw from this, that frame by frame shooting was out of the question unless I again fell back on the use of the old projector. For my purpose of a movie of a movie I was all set up and besides my cheap projector did not have the double exposure shutter feature.

I started the two machines rolling at about the same time. I tried several exposures. My original calculation of f/16 seemed to be accurate. The results were almost perfect.

Of course all movie amateurs do not have a Cine Special camera and a Bell and Howell projector. Any projector that features a double-exposure shutter will do, and any camera having a through-the-lens viewing device will work because extension tubes are easy to improvise. If you are lacking in part of the equipment necessary for any of the above experiments, you doubtless have a mechanic-friend who has the needed tools, and it won't take much to persuade him to join you in making the gadgets necessary for making movies of movies. It's easy, lots of fun and opens up a new and wonderful field of photography.



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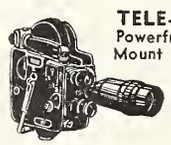
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Scenario For A Fisherman . . .

• *Continued from Page 265*

this summer, take the movies with this scenario in mind, and end with a close-up of you holding a small-sized fish.

THE BIG ONE

SCENE 1: Medium shot of Bob, Mary, Jack and Jill seated around a bridge table, playing cards.

SCENE 2: Medium closeup of bridge game. Mary finishes dealing the cards.

SCENE 3: Medium closeup of Jack as he picks up his hand.

SCENE 4: Closeup of Jack's face he looks at his cards. He looks disgusted, and yawns.

SCENE 5: Closeup of Jack's cards. There is no card above a ten-spot.

SCENE 6: Medium closeup of Jack. He wrinkles his nose and says: (Subtitle) "Pass."

SCENE 7: Same setting as Scene 2. Jack's partner makes the highest bid, so Jack is dummy and lays down his hand. Jack looks bored, lights a cigarette, then glances around the room. He arises from his chair.

SCENE 8: Same setting as Scene 1. Jack has arisen from his chair at the bridge table and camera follows him across the room to some book shelves. He squats down to peer at the titles.

SCENE 9: Medium closeup of Jack squatting in front of the book shelves. He finally pulls out an album and looks at the cover.

SCENE 10: Closeup of album showing the title "SNAPSHOTS" on the cover.

SCENE 11: Same setting as Scene 9. Jack thumbs through the book until he comes to a snapshot which interests him.

SCENE 12: Closeup of snapshot in album of a string of fish.

SCENE 13: Same setting as Scene 9. Jack holds the page in the album, arises, and walks out of camera range.

SCENE 14: Same setting as Scene 1. Jack, still holding snapshot album, walks into scene and sits down at his chair at the bridge table. The bridge hand has just been played, so he starts talking to Bob about the snapshot.

SCENE 15: Medium closeup of Bob. He sticks his nose in the air and acts as though the snapshot was of small fry, and says: (Subtitle) "You should have seen the one I caught last year."

SCENE 16: Same as Scene 8. Bob is holding his hands apart equal to the size of a fish about four feet long. Jack stares at him with expression of disbelief. Jill looks bored. Mary is disgusted, and holds up her hands in a contradictory manner to denote a fish about a foot long.

SCENE 17: Closeup of Bob. Bob is perturbed that Jack won't believe him, and because Mary won't support his claim. Again Bob spreads his hands apart to denote a long fish.

SCENE 18: Same setting as Scene 1. The foursome are all arguing, with the exception of Jill, who appears half asleep. Bob continues to show the length of the fish he caught. Mary keeps insisting that it was a *much* smaller fish, and Jack keeps shaking his head in disbelief of Bob's story.

SCENE 19: Medium closeup of Bob at bridge table. He suddenly smiles, and nods his head wisely: He says: (Subtitle) "Well, I got proof!"

SCENE 20: Same setting as Scene 1. Bob arises from the bridge table and walks from camera range. The other three look at each other, wondering what Bob's up to, and Mary shrugs her shoulders. Bob walks back into camera range carrying a movie screen.

SCENE 21: Same setting as Scene 2. Jack, Jill and Mary are seated at the bridge table. In the background, out of focus, Bob is setting up the screen. Jill looks bored, puts her elbow on the table, and cups her chin in her hand. Jack looks interested. Mary has a gleam in her eye, expecting the movies to prove her point. Fadeout.

SCENE 22: Fadein. Medium shot with movie screen in background, Jack, Jill and Mary seated fairly close in front of screen. Bob is close to camera with his projector set up. He is threading the film. Finally he straightens up and calls out: (Subtitle) "Lights."

SCENE 23: Same setting as Scene 22. Mary arises from her chair and walks to the light switch on the wall. Her hand touches the switch.

SCENE 24: Run the camera for about ten seconds with lens barrel covered to denote darkened room after lights switched off.

SCENE 25: Same setting as Scene 22. The only light is a beam concentrated on the screen which reveals the title, "MY FISHING TRIP." (Note: One way of obtaining this effect is to hand-letter a title the size of your movie screen. Fasten this title on your screen, then beam a photospot on the screen so that it will center only on title. This, properly staged, will produce a silhouette effect of Jack, Jill and Mary.

SCENE 26: A closeup of the title, "MY FISHING TFIP," so that it fills the viewer of your camera. (From here splice in a reel of a fishing trip which you have taken. Or, if you plan on taking a fishing trip this summer, follow the usual sequences of getting ready for the trip, arriving at destination, getting ready to go fishing, pushing

away from shore in the boat, and finally, returning with a catch. End with a closeup of you holding a relatively small fish.)

SCENE 27: Same setting as Scene 22. Jack, Jill and Mary are seated in front of the screen. The only lighting is the photo spot beamed on a blank screen. Mary arises and walks to the light switch on the wall, touches it. Normal lighting is resumed on the scene. Bob is sitting dejected by his projector. Mary walks up to him with her hands on her hips, looking quite superior.

SCENE 28: Medium shot of Bob sitting by his projector. Mary is nodding her head in an "I told you so" attitude. Jack and Jill walk into the scene. Jack seems pleased with himself, Jill yawns. Suddenly Bob grabs the reel can.

SCENE 29: Closeup of Bob reading the reel can. Then he looks up and smiles as he said: (Subtitle) "Wait! I showed you the wrong film!"

SCENE 30: Same as Scene 29. Bob puts down the reel can and starts poring through another reel file.

SCENE 31: Same setting as Scene 28. One by one, Jack, Jill and Mary walk from camera range, leaving Bob alone as he searches through his reel file for the right one.

SCENE 32: Closeup of Bob as he finally pulls out a reel can, reads it, and smiles. He looks up and says: (Subtitle) "Here it is! Wait 'til you see this!"

SCENE 33: Same setting as Scene 32. Bob is amazed as he looks around the empty room, finds his wife and guests have left him.

SCENE 34: Medium shot as camera slowly pans around the deserted room.

SCENE 35: Same setting as Bob, disappointed, replaces the reel can in the file. Then his hand strokes his chin as he assumes a thoughtful pose. Suddenly his hands start again to measure the size of the fish he caught, starting about four feet apart. Slowly he brings his hands together until they are about a foot apart. He regards that size thoughtfully, and shrugs his shoulders. Fadeout.

THE END

What You Should Know About Reversal . . .

• *Continued from Page 273*

the above four steps are the decisive ones, and a little understanding of them is helpful.

The film, as we buy it, is a strip of celluloid bearing a uniform coating of silver bromide mixed with gelatine. Suppose that we photograph on it a title card having white letters, a black background and a grey border. When we develop the film to a negative, the letters will be black (using up all the silver bromide at that point), the black background will be white (leaving all the silver bromide unused at that point), and the medium grey border will be a medium grey in the negative (leaving half of the bromide unusued). Now, if we immerse the film in a bath which will dissolve off the negative image without affecting the silver bromide, we shall have left the letters with no silver bromide, the black background with the full coating of bromide, and the grey border with half of the original amount. We expose this to light, develop again, and the border comes out medium grey, the background black and the title letters transparent or white.

As thus described, it sounds very simple. Actually, for purposes of simple explanation, we have left out some of the complications and difficulties. One of these is the fact that any normal fast emulsion is a mixture of grains which differ widely in their sensitivity —some very fast and some rather slow and almost undevelopable. Another is the fact that exposure, and especially amateur exposure, varies. Things have improved since exposure meters became more popular, but even with careful measurement there can be differences due to variation in film speed from one batch to another, variation in lens transmission, in motor speed (and consequent shutter speed), difference in meters, and so on. And then, of course, there is the rank amateur who refuses to even read the instruction leaflet with the camera or film, bangs away at anything in sight, and shrieks to high heaven if the results returned to him are not perfect. The manufacturer does his best to satisfy all of these customers, and modern methods do wonders in that direction.

As practiced today, reversal processing has a whole series of advantages not possessed by the negative-positive process. Film which is reversal-developed gives higher speed and finer grain, and, if done as we shall describe, wide variations in exposure can be compensated for. The secret of this lies in the first developer, and sometimes in controlled second exposure to light.

Suppose we take up first the question of the negative developer. Assume again our title card with white letters, black background and grey border. We want the white letters to develop to a total black in the negative so that they will be white in the reversed positive. If, however, we give a correct exposure and use an ordinary photographic developer, we shall find that not all the silver bromide develops, even in the white letters. If we increase exposure or development enough to blacken all

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the bromide in the letters, the grey border will be too dark and the black background will start to develop some density.

One way around the problem is to use a very energetic developer, with caustic soda or a large amount of carbonate. However, these high energy developers have poor keeping qualities and are rough on both the film and the operator's hands.

The better way was used in the very beginning by Lumiere. He developed the Autochrome plates in a developer which used ammonia as the alkali. Ammonia, in addition to being an alkali, has another property, the importance of which was not realized in the beginning—it has a slight solvent action on silver bromide. At the same time the developer is reducing the exposed grains of bromide to black silver, it is also dissolving other grains. If we give our title card the same exposure on another strip of film and place it in this ammonia developer, the white letters will develop black as before, but at the same time the tiny, insensitive grains which previously refused to develop in a reasonable length of time are now dissolved away—and we are left with the clear, white letters that we wanted.

In practice, ammonia is highly undesirable as a developer ingredient. Being a gas, it readily passes off into the air, causing the properties of the developer to alter rapidly—and causing considerable irritation to the operator's eyes and lungs. Eventually, it was found that the good properties of the ammonia developer could be had, without the drawbacks, if a normal alkali were used, *plus* a solvent of silver bromide. This solvent can be ordinary hypo, but it is more common practice to use sodium or potassium thiocyanate, also called sulphocyanate.

Developers containing a solvent have a very important advantage, however, over and above the fact that they remove the insensitive grains of bromide. Experiment with them soon showed that their use gives more latitude than any other photographic procedure—that is, more tolerance of under- and over-exposure.

Suppose we over-expose a piece of film and develop it to a negative, without reversal, in an ordinary developer. Suppose, further, that to offset the over-exposure, we cut the development time. Shortening the developing flattens the contrast, and since over-exposure has already flattened it, we have made matters worse. Suppose, on the contrary, the film is under-exposed, and we increase development to offset it. We now find that we have steepened the contrast and again made matters worse.

Now, try another experiment. Over-expose a piece of reversal film, under-develop it in a solvent developer, and reverse. Then, under-expose a piece, and over-develop it in a solvent developer, then reverse. You may be surprised to find, if everything has been done correctly, that both resulting positives are practically normal in both density and contrast. The answer to this seeming paradox lies in the solvent action of the developer. During the shortened development time, there was less solvent action than usual, and this extra bromide left remaining just balanced the difference caused by over-exposure and under-development. During the increased development time, there was additional solvent action which again evened things up.

This useful ability to alter exposure and development time without materially affecting density gives the possibility of compensating for considerable exposure errors by altering first development. This is actually done in many cases, and later on we shall describe a procedure by which the amateur can work this out for himself at home to fit any desired film stock.

However, from the point of view of the processing laboratory, altering the time of first development has serious drawbacks. It is desirable to run the machines at constant speed, and in putting through thousands of feet any alteration in processing times for individual sections becomes impossibly onerous. So another way had to be found.

Fortunately there is another point at which compensation for over- and under-exposure may be applied—the re-exposure to light of the silver bromide left after first development and bleaching. We can give enough time to this exposure so that all of the remaining bromide will develop or we can give less exposure so that only a portion of the bromide will become developable, leaving the rest to be fixed out.

This actually is the basis of the ingenious Eastman Kodak system of automatic compensation. The film is coated quickly enough in manufacture so that a normal exposure leaves, after development, a little excess bromide; an over-exposure leaves just about enough; and an under-exposure leaves a considerable excess of bromide.

As it passes through the developing machines, at a suitable point a beam of light is passed through the film and registers on a photo-cell or electric eye. If the coating is normal, normal re-exposure is given; if the remainder left is thin, extra exposure is given; if it is thick, exposure is reduced. After development, fixation removes any unused silver bromide, leaving a film in which over- and under-exposures have been compensated to an astonishing degree.

Most advantages also bring draw-

backs in their wake, and automatic compensation is no exception. The electric eye reads the *average* density of the film, and the treatment assumes an average distribution of black, grey and white in a scene. If a scene has more than the average amount of light tones, or more than usual dark tones (high key and low key subjects), the electric eye will cause compensation to be applied where it was not wanted, making the high key subject a bit too dark and the low key subject somewhat too bright. However, such subjects are not too frequently met with and the advantages far outweigh the drawbacks.

So much for the general outline of what happens to your film at the processing laboratory or in your own darkroom. We next shall show in some detail how the amateur can apply compensation for exposure variations to his own film and how a suitable reversal procedure can be worked out for any film. Published procedures do not, as a rule, take into account the very considerable differences in various brands and types of film, but we shall show the home experimenter, in a future article, a relatively simple way of fitting one standard developer to many types of film and at the same time compensate for those over- and under-exposures which plague all of us at times.

(To be continued)

Filming Blossom Magic . . .

•*Continued from Page 267*

to drive the large disk over the two micro switches which set camera in motion and turn on the lights.

The disk is 8 inches in diameter, ¼-inch thick and made from black fibre. The sixty holes were made with a ⅛-inch drill and then reamed with a number '0' taper reamer. Care must be taken at this point to ream each hole so that all pins protrude the same distance. The disk is fastened to a large 192-tooth brass gear which is driven by a small 16 tooth pinion.

Two micro switches are mounted in correct position under the disk, as shown in photo No. 3, by drilling a hole in the galvanized iron box and inserting a 5/32-inch steel rod. The rod passes through the mounting holes in both switches, then through the case. By cutting the springs on top of the switches to the proper length, it is possible to get the outer switch to click first, turning on the lights. Then about three seconds later the other switch clicks and operates the solenoid that operates the camera button.

The solenoid is so arranged that it pulls an angle bracket which has a rod attached to it. This rod is just long enough to give the proper length of stroke to actuate the single-frame device on the camera starting button. As can be seen in the photo, a special ratchet was made for the camera, which when pulled by the solenoid exposes just one frame.

To provide for adjustments in placing the camera, a stand was made and pivoted so the camera may be raised or lowered to point at a tall flower or a short one. This feature is very convenient since different angles of view may be easily obtained.

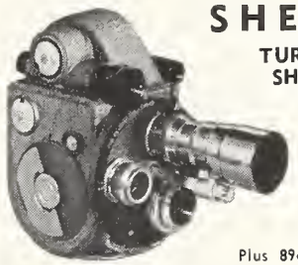
The electrical hookup is very simple. An extension plugs into a wall socket bringing juice to a central terminal block, from there one lead goes to the telechron clock motor; then a lead goes through the inside micro switch and thence to the triple socket to accommodate three photofloods; another branch includes the outer switch and solenoid.

All dimensions are purposely omitted here since the reader will adapt the idea to his particular camera and desires. The necessary gears can be obtained from the Boston Gear Works, Boston, Mass., and the clock motor from Warren Telechron Co., Ashland, Mass. The micro switches and fibre are available from mail order radio parts houses such as Concord Radio Corp., Chicago, Ill. Taperpins and reamer can be obtained in your local hardware store.

Photographing time-lapse movies with this apparatus is one way to get a lot of "mileage" out of a single roll of film for you can shoot pictures all night long and only expose a few feet of film—about 3½ feet of 16mm. in a 24-hour period. The results are startling, of course. Far too few movie amateurs have explored this avenue of movie-making which is quite simple once you have the apparatus necessary to operate your camera and lights. The apparatus described and illustrated here have been tested over a long period of time and found to be entirely practical. Almost any cinébug handy with tools and electrical appliances can build one like it.

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Information Please . . .

● *Continued from Page 260*

a fire screen or filter automatically drops down between the lamp house and your lens, to reduce the heat generated by the projection lamp, and therefore lessen chances of blistering your film. The fire screen naturally reduces amount of light passing through the film, and the lack of sharp detail is result of cessation of the illusion of sharpness that persistency of vision creates when the projector is running.

Adapting Leitz Lenses (Loran L. Denton, San Francisco, Calif.)

Q—I have been told that all Leitz (Leica) lenses could also be used on 16mm. movie cameras having type "C" lens mounts, by using the Leitz cine adapter. Would this affect operation of the camera in any way? As the regular lens for 16mm. cameras is usually one-inch and the normal lens for a Leica is 50mm. (approximately two inches), would using a 50mm. Leica lens on a 16mm. camera give the same results as a regular two-inch cine telephoto lens?

A—Adapting the Leitz lens would not affect operation of the cine camera. The two inch Leitz lens would give results of a two inch telephoto when adapted to the 16mm. camera.

Night Effect (William Crowley, Everett, Mass.)

Q—I would like to shoot some 16mm. footage in daylight, underexposing about half-a-stop, then dye the film blue to gain a simulated night effect. What dye do you recommend for this?

A—Craig Photo Tints, distributed by Craig Movie Supply Co., Los Angeles, and sold by photo dealers, is recomended for the purpose you describe.

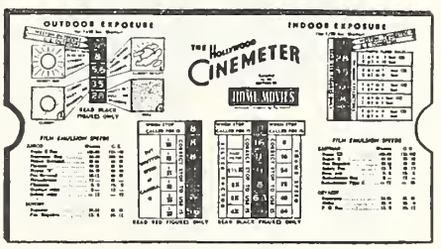
Film Storage (B. H. Seabolt, Greencastle, Pa.)

Q—What is the proper method for storing exposed cine film? If properly protected, what is the average life of 8mm. and 16mm. movie film?

A—Best method for storing your films for maximum life is to keep them on reels and the reels in cans which should be stored in a cool place where temperature is fairly consistent. Films thus stored should last indefinitely. Only recently we had occasion to screen some 16mm. films made in 1925 and found them to be in excellent condition as a result of careful storage.







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News Of What's New . . .

• *Continued from Page 262*

cameras: orthochromatic, with a Weston rating of 12/4; Panchromatic, rated at Weston 50/32; and Superpan, rated at 100/64. Prices are $4.50, $5.50, and $6.00, respectively, for 100-foot spools, 24-hour processing included.

Room Light Control

Project-trol-lite is a handy new gadget sure to interest every home movie projectionist. No larger than one's hand, it plugs into wall outlet, then projector and room light cords are plugged into it. Operation is automatic: When projector lamp is turned on, room light is extinguished. When projector is stopped, room light is automatically switched on again—no extra switches to operate.

Price is $6.95 for projectors up to 750 watts; $7.75 for 750 and 1000 watt projectors, silent or sound. Baier Products Co., is manufacturer, 6432 Cass Ave., Detroit 2, Mich.

Titling Outfit

Featuring low cost and high quality materials, the Super Titler is a complete title composition kit for amateur movie makers. Kit consists of 3 different color title backgrounds, and 500 assorted 1" die-stamped felt letters, all capitals, in white and two colors. List price is $3.95. A smaller set consisting of one background in color and 125 assorted 1" die stamped letters is available for $1.50.

Backgrounds are of heavy cardboard, 10½" by 13½" in size, and surfaced with flock to hold the felt letters. Area capacity is approximately 100 letters. Quantities of extra letters are available for 75c.

Manufacturer is Super-Cam Products, P.O. Box 74, Forest Hills, L. I., N. Y.

Free Film Catalog

A-To-Z Movie Accessories, 175 Fifth Ave., N. Y. City, offer a 24 page catalogue of Nu-Art films free of charge to readers of Home Movies. Catalog covers 8mm., 16mm., and 16mm. sound films for homes, churches, colleges, schools, clubs, etc.

Cine Roundup . . .

• *Continued from Page 254*

takes place on those dates. Sponsored by Tampa Chamber of Commerce, Fiesta will provide special pictorial interests for those with cameras loaded with film and in quest of colorful pictures.

★

Credit Lines

Denys Davis, associated with the Fourfold Film Unit, a group of amateur movie makers in London, England, and under whose name the article "London Amateurs Film A Documentary" appeared in the March issue, asks that we give due credit to George Bunce who first drafted the article and to Miss Katie Lunnis who made the photographs used in illustrating the article.

★

Cine Theatre

A new means of distribution for industrial, educational, promotional and advertising film is now being offered by a San Francisco neighborhood theatre, which is available for rental from 8 a.m. to 5 p.m. After five o'clock, it reverts to Hollywood features. Theatre is also available for showing silent 16mm. films by clubs and other groups.

This is just one of many instances where far-seeing movie theatre owners are setting up projection and sound equipment for showing 16mm. films. Several theatres in eastern states regularly screen 16mm. local newsreels. DeVry recently introduced a new 16mm. arc projector especially for use in standard theatres.

Experimental Workshop . . .

• *Continued from Page 279*

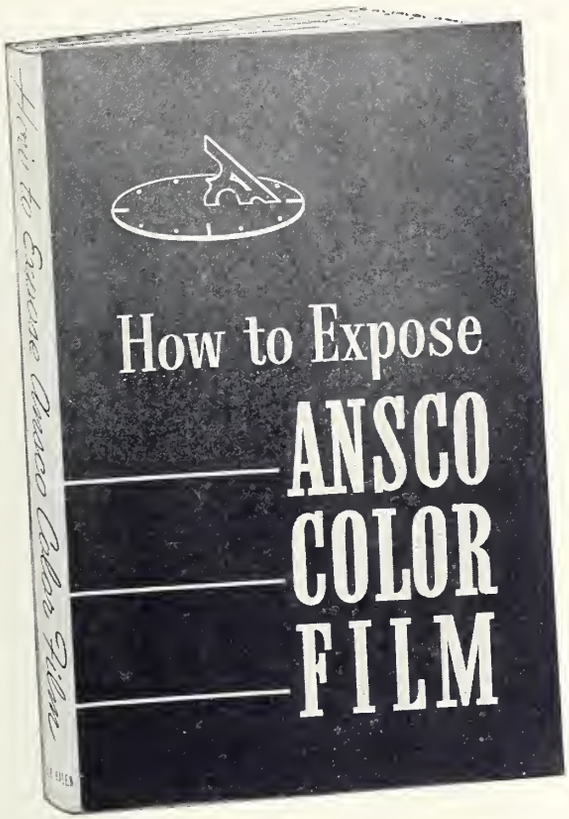
in the center, it was stitched on two sides as shown. The envelope thus formed was then turned inside out and pressed flat. Two loops, made of the same material, were then stitched in place inside the open end, providing handles for carrying, loops for carrying tripod over the shoulder like an arrow quiver, and for hanging on a hook when storing tripod.—*Robert Amunrud, Anna, Ill.*

Film Spooling Aid

Users of bulk positive film who load their own camera spools in a safelighted darkroom will find threading of narrow camera spools will be much easier if edge of the film slot in the core (inside the spool) is painted with flat white paint. Also, if a white stripe is painted on the side of the spool, indicating position of the slot. The white lines are easy to see in the dim glow of a red safelight.—*Bryan Robertson, Los Angeles, Calif.*

Reel Storage Case

The large round Quaker Oats cartons make excellent storage cases for 8mm. reels. The whole box will accommodate 17 reels and cans. Cut to one-half size, it will hold 8 reels and cans. Be sure to remove lid carefully; and for a finish, cover the box and lid with pebble-grained or other ornamental paper. A length of leather strap riveted at either side will convert the box into a handy carrying case.—*Steve Romer, San Marino, Calif.*



- *25 Chapters, covering the full scope of subject, clearly and concisely handled.*
- *Contains a special section devoted to 8mm. and 16mm. movies.*
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A New Book On The Newest Color Film

Whether your camera hobby is shooting stills or movies, you'll want a copy of this "How To Do It Book" for your workshop library. So many books on the older processes have appeared that it seemed logical to provide a working handbook for the photographer using Ansco Color Film.

Lars Moen, whose fascinating and informative articles appear regularly in Home Movies, wrote the book with the able collaboration of such top-flight specialists as Hartley Harrison on correct filter usage; Wally Westmore on make-up; Dorlan of Hollywood provided studio space for indoor tests; Ansco very generously contributed much technical assistance as well as permission to reproduce their series of color plates.

Both amateur photography fans and professionals will want this book. In it they will find specific answers to tricky questions—all handled in simple language. It is really a TEXT-BOOK embodying the "know-how" of America's top color expert, who has more than 29 years of actual "through the mill" color experience to his credit.

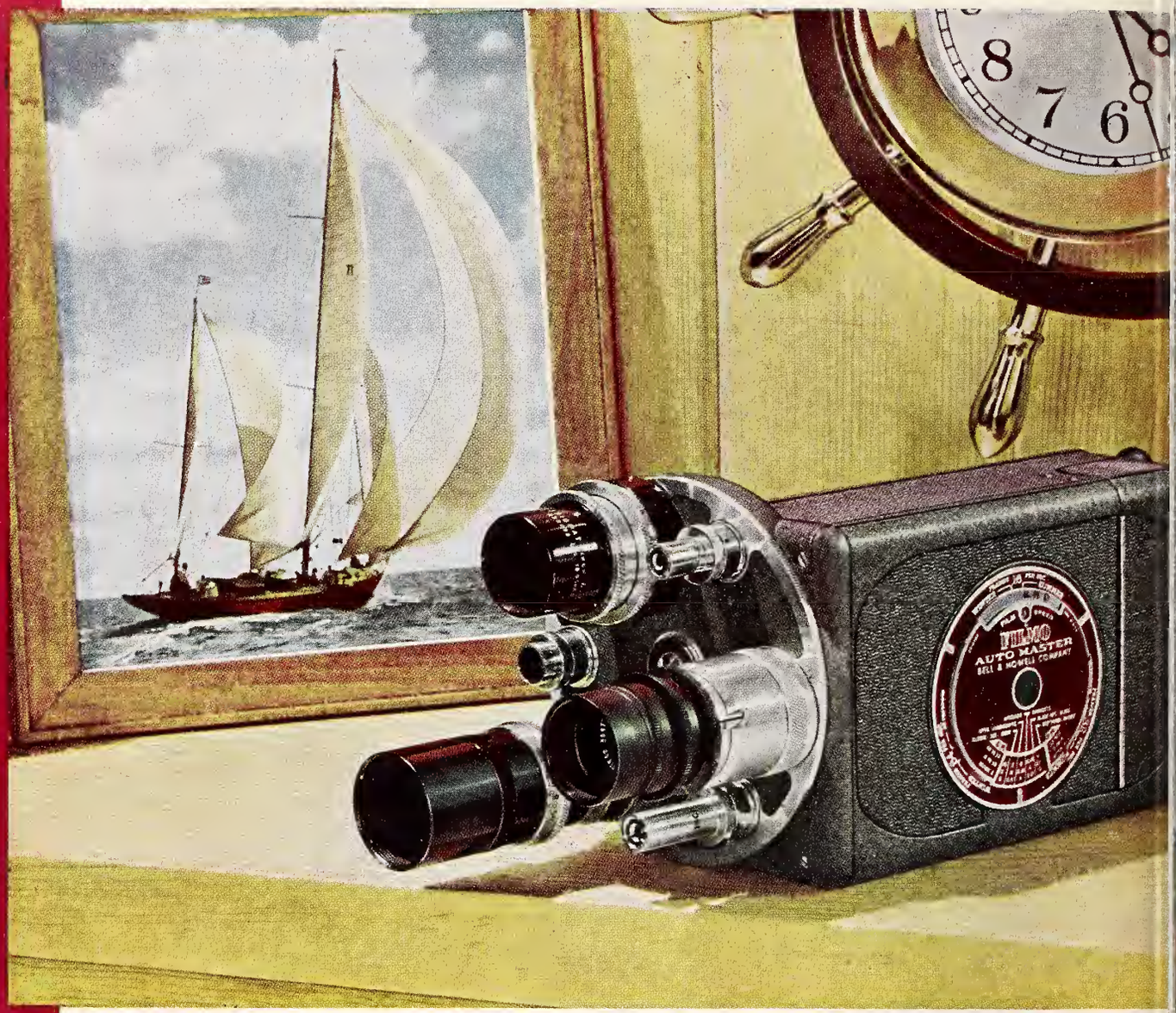
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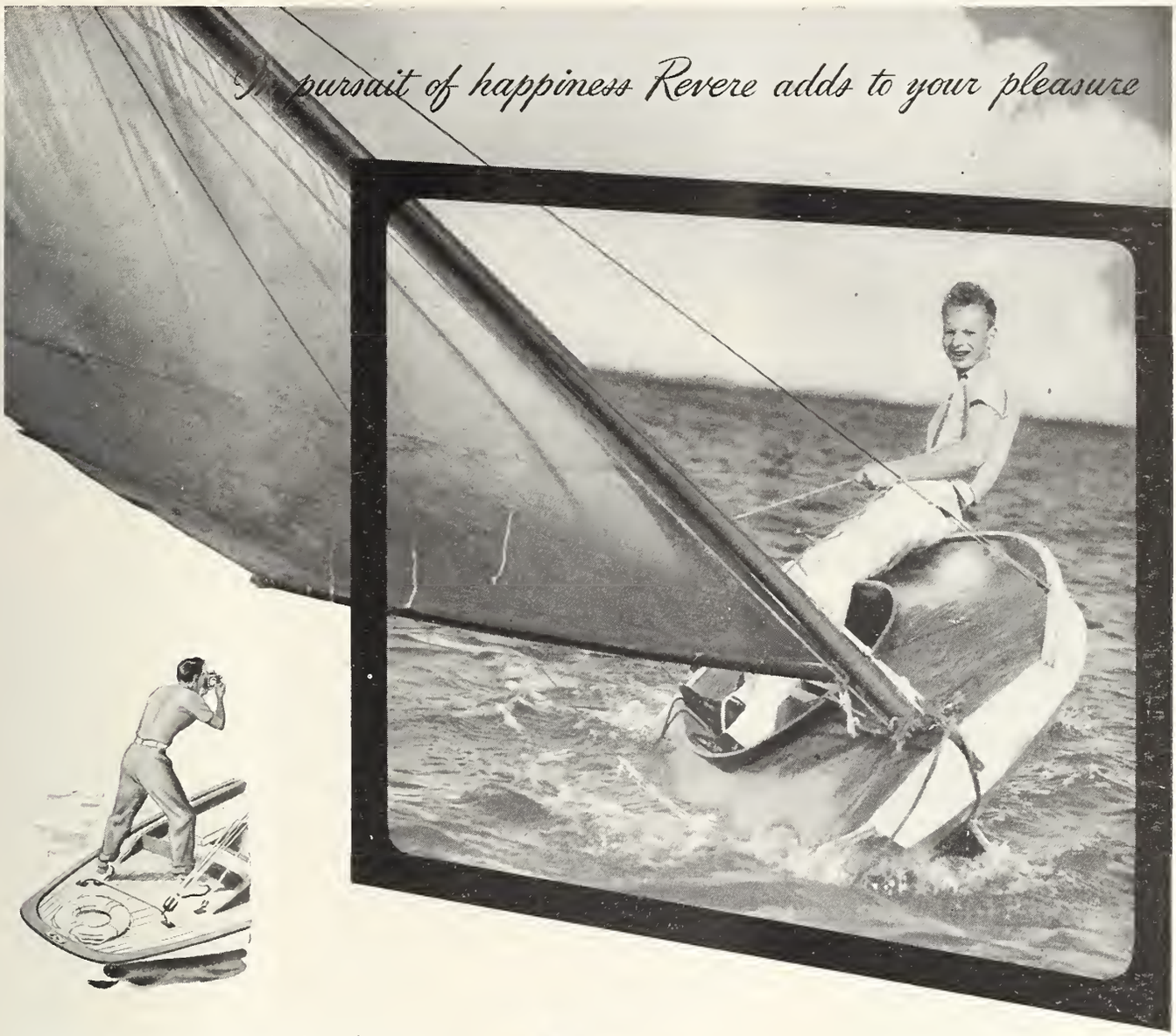
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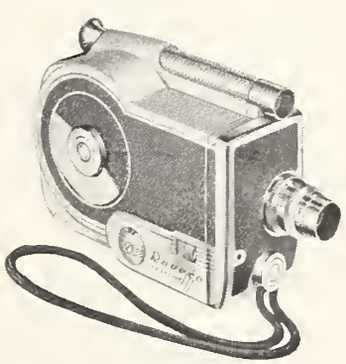
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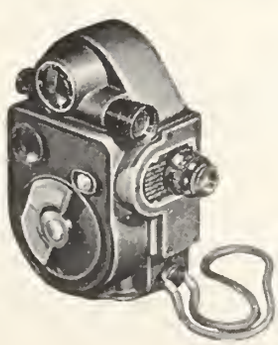
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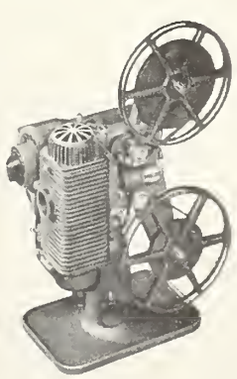


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HOME MOVIES

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Publisher

VOL. XV NO. 6

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CINE roundup

Brief News Items From The Editor's Desk

Movies Replace Letters

According to Claude V. Neuffer, a Portland, Oregon, cinefan who reports reading about it in the local *Oregon Journal*, Mrs. Lewis Best of Rockaway has a pen pal in Wisconsin and the two ladies have a novel way of advertising their native states.

Mrs. Best said a large car parked near their place last summer, and a man and woman got out, ran down to the ocean and tasted it.

Seeing Mrs. Best they waved to her and she walked down to the car to speak to them. During the conversation it was learned that these people, the Leland Planks, and Bests both owned home movie cameras and projectors. Since then they have been exchanging film, returning it to the owners after showing it at home to neighborhood friends. The Planks sent film of their trip through the country and of their native Wisconsin, and the Bests returned the favor by sending films of the Tillamook beaches and various parts of Oregon.

★

Bad News

A recent Eastman Kodak report included, among other things, these facts:

A shortage of 8mm. and 16mm. film continues despite (1) production of both sizes, especially of 8mm. film, is and for a long time has been greater than ever before; (2) the percentage of production increase for these films since the end of the war has been greater than for any other film line.

The shortage of these films—8mm. and 16mm.—is expected to last through the summer.

★

New Kodak Safety Film

A new type film base, adopted by Eastman Kodak Company for manufacture of much of its "safety" motion picture film for cine cameras, was described last month before the national convention of the Society of Motion Picture Engineers. Essentially, the new film is made by retaining chemical "acetyl groups" which in the earlier process were washed away.

Low shrinkage of the new safety base will keep the film free from buckle and the resulting in-and-out of focus images on the motion picture screen. Tensile strength is more like nitrate film than earlier safety film. Also, greater resistance to effects of moisture and humidity means less processing trouble and film distortion, it is said.

New cements, manufactured especially for use with the new film, will also make satisfactory splices with the other types of safety film.

★

Color Film Correction

To correct under-exposed scenes on Kodachrome or Ansco Color film, it is not possible to chemically reduce the film, as may be done with black-and-white. However, Harry Hilfinger, of ESO-S, Inc., Kansas City, Mo., reports that similar results are accomplished for customers of their laboratories by making a duplicate copy of the color film at which time the printing light is increased so as to reduce in effect the maximum density and to clear the highlights for more satisfactory overall projection.

★

Motor Speed Change

With the exhaustion of current stocks, the "A" models of the Cine-Kodak Magazine 16 and Magazine 8 Cameras will be discontinued. In addition, the motor speeds at which the Magazine 16 operates will be changed.

In the future these cameras will be available with only one set of standard speeds—16, 24, and 64 frames per second for Cine-Kodak Magazine 16 Camera . . . and 16, 24, 32, and 64 frames per second for the Magazine 8.

While no change can be made in the speed-control mechanism of the Magazine 8, the Kodak Repair Department will accept Magazine 16 Cameras for alteration to any three ordinary speeds. List price for this change, $5.25.

Adios!

WITH this issue, the editor concludes nine years of association with HOME MOVIES, having now resigned to assume editorship of another photographic publication. To my many friends and countless readers I wish to express my sincere thanks for your steadfast interest which has made HOME MOVIES the leading publication in its field. To all you loyal readers I say, regretfully, *adios!*

—ARTHUR E. GAVIN.



Please read this before you take movies this summer

WE'D like you to know this about Ansco Hypan Film before you start your summer movie making:

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TIPS ON TITLES—If you've got a box of thumb-tacks handy, try spelling out your movie title with the tacks—pushing them into a piece of soft wood or beaver board. Cover the board with a dark cloth before you push in the tacks, and you'll get an even better effect.

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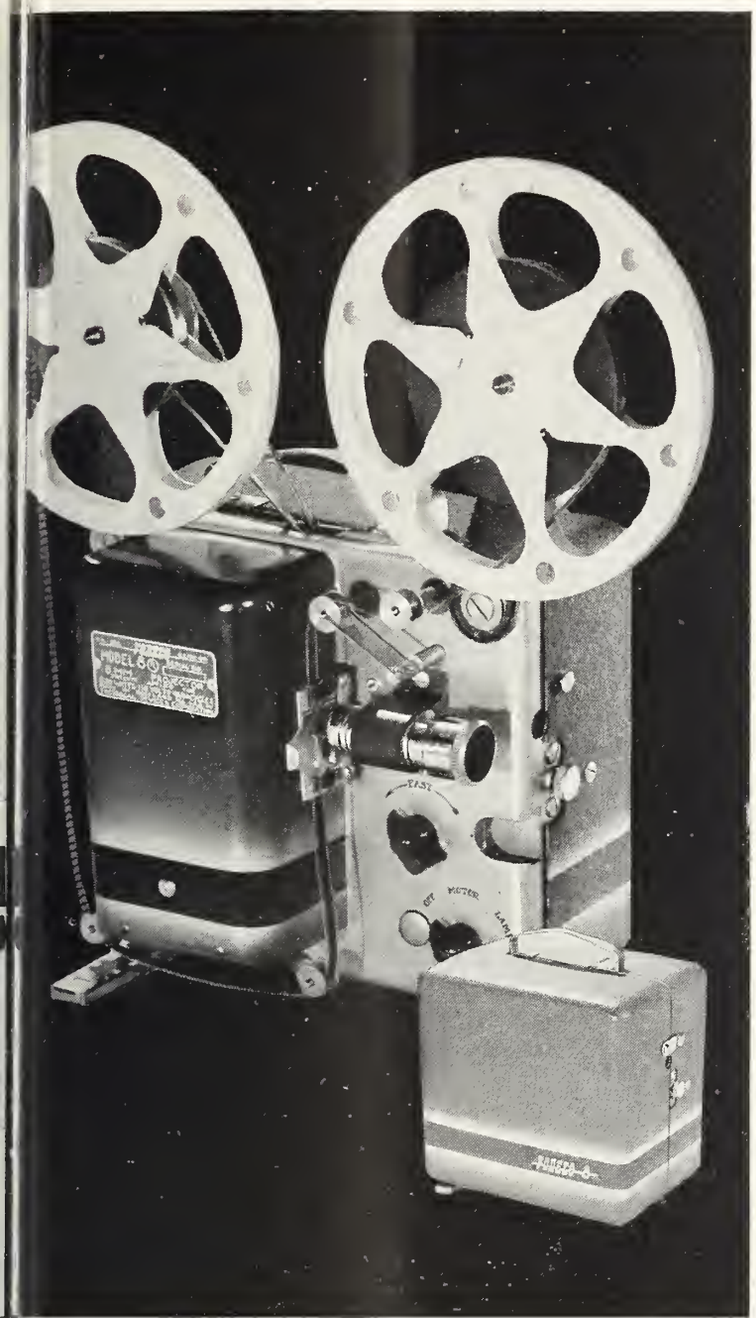
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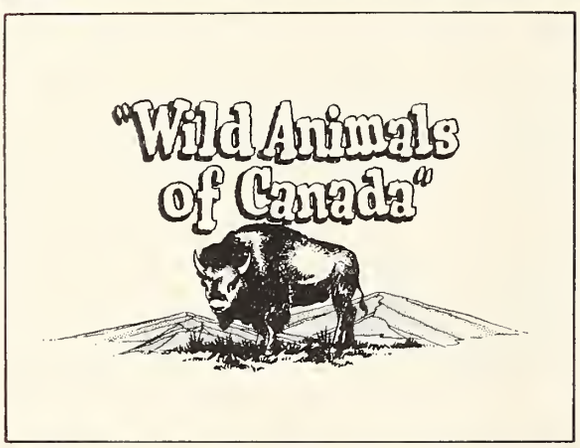
Roseland, New Jersey

TIMELY TITLES

By EDMUND TURNER

★ HERE are seven new art titles appropriate for captioning your home movies. Color may be added with watercolors, showcard colors or crayons by those who wish to photograph titles with color film. Titles are made especially for use with typewriter titlers, and require use of a 5-diopter auxiliary lens on the camera, photographing at a distance of eight inches.

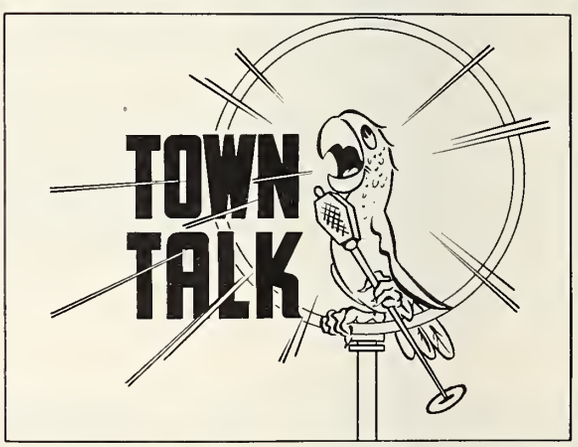






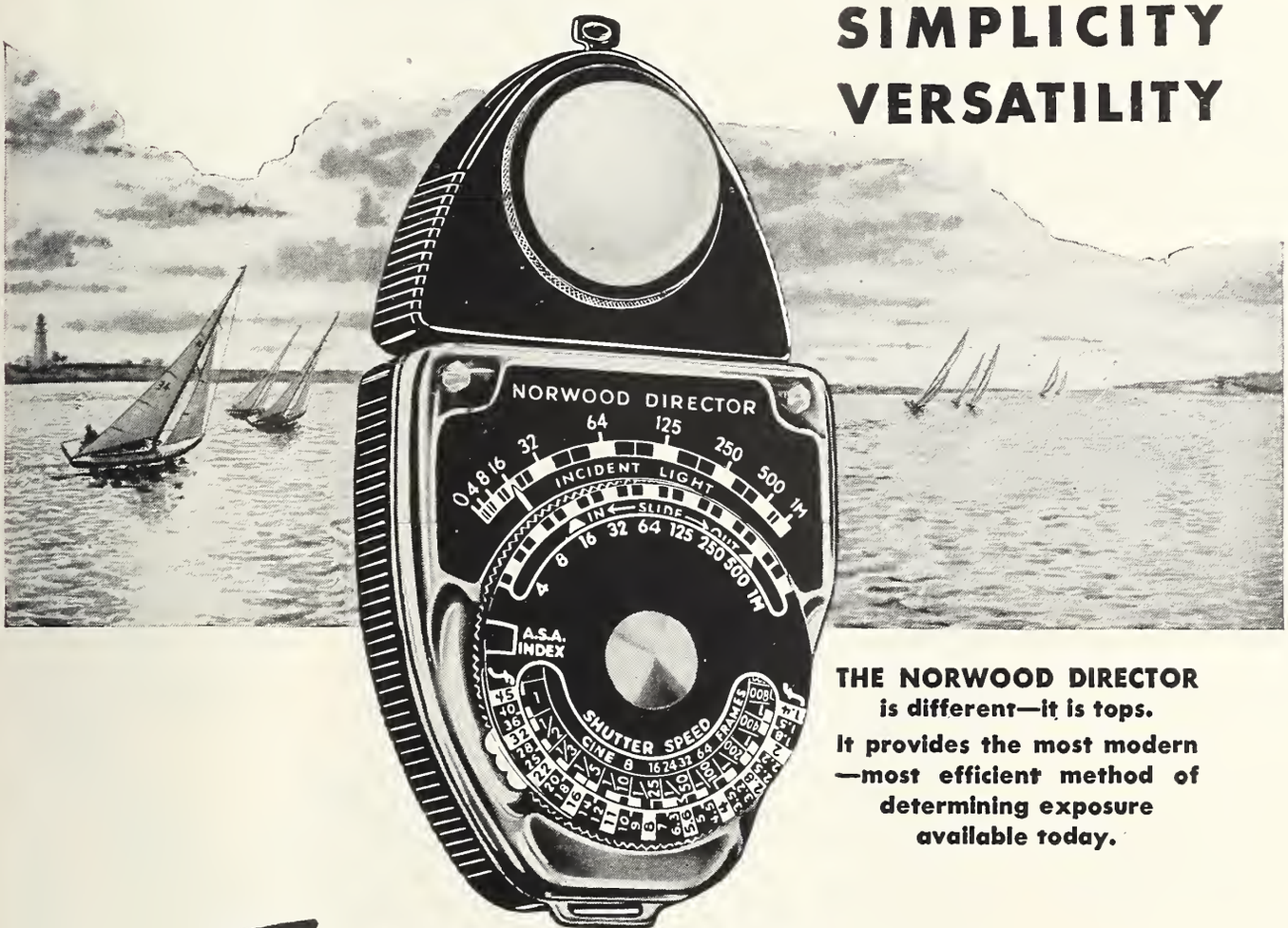








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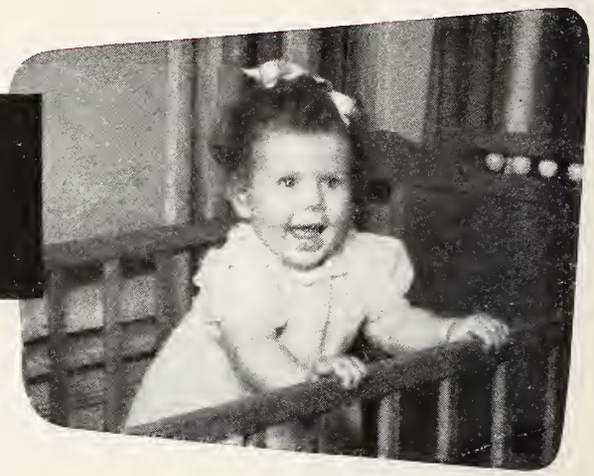
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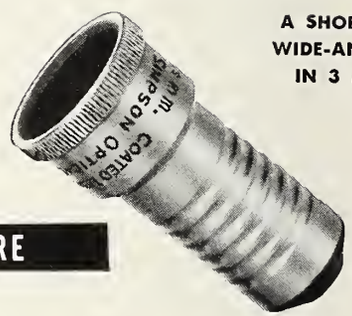
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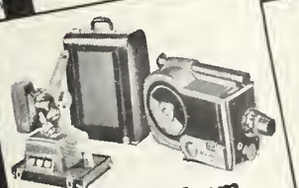
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Revere Magazine, F2.5 Ctd.	127.50
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16mm SILENT PROJECTORS

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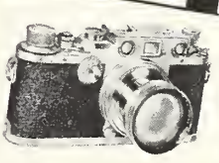
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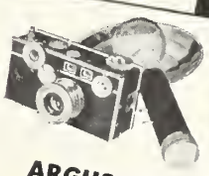
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WE WILL take with us 5 active partners that can invest $2,000 each in the company. We plan to form a movie production corporation that will enable movie makers with little capital to go into business by joining with others with kindred interests.

ELIGIBILITY for partnership requires some working knowledge of photography (movie or still), script writing or cinema construction. Most important is a congenial disposition plus ability to live with rest of the company without major differences for the approximate 3 years duration of our cruise. We have no prejudice as to race, color or creed, but will not tolerate anyone with sympathy or allegiance to Russia. Character references required.

Please give all information in first letter.

Write—

ERNE ST. CLAIRE

726 Southwest 11th Ave.
Portland 4, Oregon

Information PLEASE

* HAVE you a perplexing problem in photography, editing, titling, or processing of home movies? Then tell it to the editors. This "problem untangling" service is free to every reader of HOME MOVIES. Enclose stamped addressed envelope with your letter to Editor, Home Movies, 553 So. Western Ave., Los Angeles 5, Calif.

Lip-Sync Sound (Frank C. Barney, Weir, Kansas.)

Q—*I am interested in attempting shooting movies with lip-synchronized sound, using a 16mm. Bolex camera and a soundmirror magnetic tape recorder. I understand that this recorder uses a synchronous motor to drive the capstan but would like to know what power to use to drive my camera at steady speed. The Soundmirror tape travels at a speed of 7½ inches per second which is pretty close to that of 16mm. traveling 16 f.p.s. Accordingly, this should make a sweet combination for making sound movies.*

A—To undertake lip-synchronized sound, using the equipment described, would require a mechanical or an electrical interlock between camera and sound recorder. We are not sure that the motor on the Soundmirror would, if coupled with the camera, turn both machines together without some drop in speed; but if it has ample power for this, then the logical setup would be to extend a flexible shaft from the Soundmirror motor to your camera drive shaft.

Another method is to attach an electric motor to your camera (and this should be one of constant speed), then control both motor of recorder and camera with an electrical synchronizing device such as described in the March issue of HOME MOVIES, beginning on page 152. Also, you could use the new Wilson Synchro-Meter for the same purpose, a new synchronizer being announced elsewhere in this issue.

Parallax Corrector (Dr. L. B. Foster, Salina, Kansas.)

Q—*Referring to the suggestion for constructing a parallax corrector for the Bolex camera (Pg. 157, March issue), I note that the diagram and the photo do not correspond on one dimension. The block upon which the camera rests is not the same thickness in the photo as shown in the diagram. Which of the two is correct?*

A—Our contributor obviously overlooked this detail when submitting his illustrations and text. However, it would make little difference what size the shifting block was made in thickness as long as the block, indicated in the diagram with a thickness of 27.25mm., is accurate. This block represents the displacement between axis of top and center lenses in the Bolex turret or, in other words, between the viewing and taking positions of the lens.

The block you refer to actually could be of any thickness and make no difference in the results because it is merely a base upon which to secure the camera.

Filming Miniatures (Darrell Heath, Chicago, Ill.)

Q—*I recently bought an 8mm. Revere camera with a Wollensak fixed focus, f/2.5 lens. I should like to make movies of animated miniature objects such as scale model ships, trains, etc. Please tell how this can be done and if added equipment will be needed.*

A—Two things will be necessary in order for you to photograph the proposed movies of miniatures: 1) If the photography will require shooting at close range, you will need an auxiliary lens of the proper diopter size to bring ultra close objects in sharp focus. Such lenses may be acquired in photographic stores, or you may purchase inexpensive dime-store reading spectacles and use one of the lenses, providing the right size may be had. 2) It will be necessary for you to be able to photograph your subjects in animation one frame at a time. For this your camera must have a single frame release. If yours is the late model "70" Revere magazine camera it has this feature. Otherwise it may be necessary to have this feature added, or perhaps you can obtain single frame exposures by operating your camera at reduced speed with spring only partially wound and then gingerly flipping the starting button to cause a single revolution of the shutter.

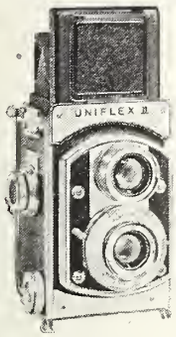
In addition, the usual number of photofloods, and a good exposure meter are about all that you should need to proceed with your project.

Filming Rainbows (Reginald Lee, Honolulu, T. H.)

Q—*Can you tell me what exposure to follow in shooting movies of a rainbow? On a recent vacation trip to Waimea Canyon I came upon a beautiful rainbow that was formed, not in the sky, but in the canyon. The sun*

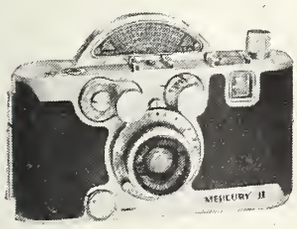
• *Continued on Page 358*

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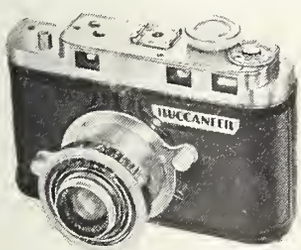
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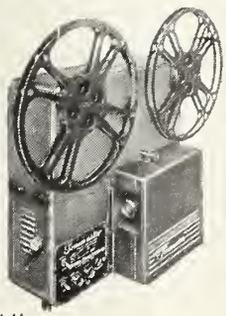
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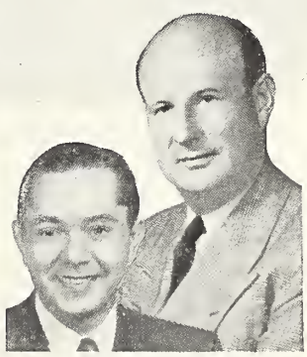
with more "good-picture" features than any other folding camera

THE more you know about cameras the sooner you'll choose Universal's Roamer. What pictures you get! Sharp, lively pictures, color or black and white. Crisp, big, 2¼ x 3¼ prints. Great pictures on either 120 or 620 film. Yet it fits your pocket or purse!

Fun? You bet. Built-in flash synchronization . . . front focusing mount . . . two view finders, waist or eye level . . . these are just a few Roamer features. So, for pictures that click, click a Universal Roamer!

ROAMER I — Coated Achromat lens (color corrected) 2¼ x 3¼ prints on 120 or 620 film 29.75

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Universal clicks with Camera Dealers

"When a customer asks us to recommend a camera, we don't hesitate to recommend a Universal Camera. You can't touch them for value or results. For pictures that click, give us a Universal every time."—Bill Winter and Jim Scarborough, Winter & Co., Los Angeles Cal.

UNIVERSAL CAMERA CORPORATION
NEW YORK CHICAGO HOLLYWOOD

BEST BUY IN HOME MOVIE CAMERAS . . . UNIVERSAL'S CINÉMASTER, II





"IT'S ALL In The Viewpoint" features an artist at work mid pastoral scenes. Here he lines up a promising vista, using extended thumb as a gauge.



SETTING his canvas on a rustic easel made of twigs, he proceeds to paint a picture, ostensibly of what he sees in the scenic panorama before him.



AS DO many artists, this one frequently checks perspective, between daubs on his canvas, with outstretched arm and upturned thumb.



EVERYBODY likes to watch an artist at work. So when a hiker chances upon the artist in this picture, he stops to chat and observe his work.



ON CLOSER inspection of the canvas the hiker recognizes subject of the artist's handiwork with boisterous approval, to the artist's delight.



FINAL SCENE is closeup of canvas—a portrait of a thumb. The digit artist used so frequently in checking scene finally became his subject!

"It's All In The Viewpoint"

It's so easy to step up interest in vacation films by staging action against scenic vistas as demonstrated in this 50 ft. 8mm. movie.

BY JOSEPH CARBONERO

SO MANY movie makers, in looking through camera viewfinders on their vacation trips, see only the scenery. Actually, every new locale presents challenging continuity possibilities — ideas for story films in which the vacationists participate.

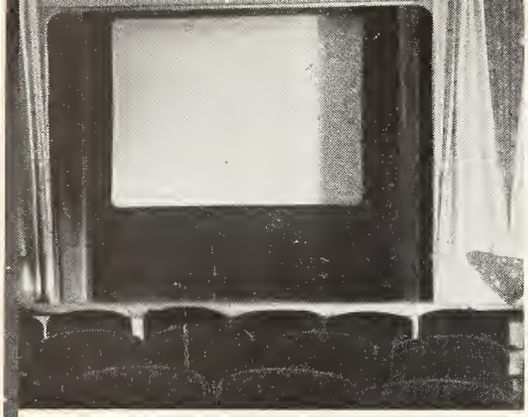
A filmer need only draw upon his imagination to come up with a continuity idea, befitting the locality, on which to thread scenic shots that picture the surroundings in which he spends his vacation. The movie thus becomes pleasant screen entertainment whereas it might be only a series of animated movie snapshots.

As a member of the Brooklyn Amateur Ciné Club, it long had been my desire to make a film with prize-winning possibilities. So I decided that my next would be a story film. In anticipating my last year's vacation, it seemed that it offered both the opportunity in time and locale to make the sort of picture I had long wanted to do.

A suitable story idea had developed in discussions with club members. In short order I had a sketchy outline in mind which I tentatively titled, "It's All In The Viewpoint." It seemed especially timely because it had to do with an artist painting a picture, and also because Victor Bava, who was to accompany me on my vacation, is really an artist and could supply the necessary props and, of course, lend complete authenticity in the role. The shooting script was simple enough to prepare, inasmuch as I had intended to limit the picture to fifty feet of 8mm.

• *Continued on Page 352*

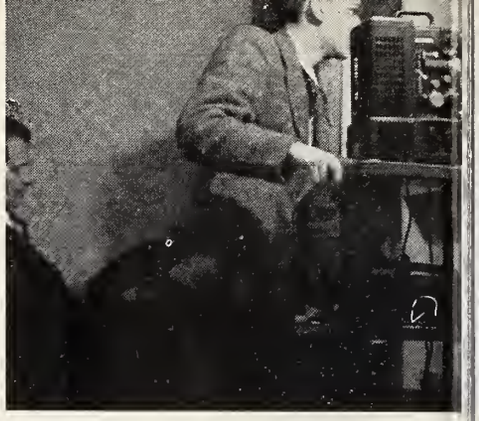
PHOTO by Ross Madden offers a striking title background for those with movies of Mexico to be titled. Use block or die-cut letters for your text, arranging them on photo, then photograph at distance of 30 inches, using a 1¼ diopter auxiliary if your camera lens will not focus that close. Picture is ideal background for an end title, too.



MEMBERS of Edinburgh Cine Society contributed time and materials for construction of this attractive stage and proscenium for Society's theatre.



THOSE comfortable seats were salvaged from an old bus, re-upholstered and arranged in tiers on battens, permitting them to be moved when room is to be cleared.



INSIDE the projection booth are two projectors, d turntables, dimming switches, and necessary edit and film splicing equipment.



TWIN turntables provide incidental music and special effects for silent films projected in the theatre. Special recordings are made here, too.



A SMALLER room was converted to a darkroom and fitted with all equipment necessary for processing and developing still and movie films by club members.



FOR STAGE space, seats are cleared from thea and sets erected for interiors for club productio Spacious lockers afford storing props, etc.

A Cine Club Acquires A Home

American cine clubs may well take a lesson from this Scottish club which purchased and converted its own headquarters that include club rooms, theatre, stage space and processing laboratory.

By FREDERICK FOSTER

Illustrations courtesy Amateur Cine World.

THE HEADQUARTERS of the Edinburgh Cine Society was once the urban abode of one of Scotland's respectable families. Its original occupants had never dreamed that the plain-walled rooms of this spacious five-room dwelling would some day resound to the whirr of cine projectors, the melodies of disc recordings, and the swish and slosh of film processing.

The Edinburgh Cine Society had carried on for two years in rented rooms, had found them uncomfortably small and eventually unable to accommodate its growing membership. Ultimately they decided to acquire their own permanent headquarters. Obviously this would entail outright purchase of a building and it seemed to the members that taking over a private residence offered the best opportunity to secure a building which afforded not only ample room for meeting together but also stage space for film production activities, a darkroom for home processing addicts, and a commodious theatre.

The group at last discovered suitable quarters in the City Centers—a dwelling which rental agents usually describe as of "the older type." It was, however, in fairly good condition throughout. Although little capital was available in the Society's treasury, a bond was obtained against the personal guarantee of several members and the dwelling secured on contract. Since then, property values have increased greatly in the area, and the purchase has turned out to be an investment with unusual profit possibilities.

The floor plan was such that by removing a single wall separating two rooms, a theatre auditorium seating 80 persons was provided. The stage and

proscenium were built on orthodox lines, yet in keeping with modern trends in decor, and is complete with remote-controlled curtains, and footlights operated through dimmer switch.

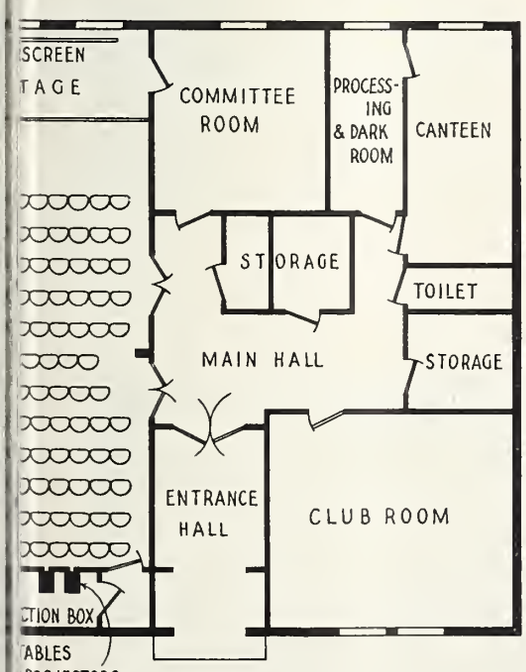
At the far end of the auditorium is the projection booth, constructed of lightweight, sound-proof partitions set on a platform. It is furnished with two projectors, dual turntables, and all the necessary accessories. Here are located the dimming switches for auditoriums and proscenium lights. There is also a two-way telephone between projection booth and the stage.

The seating problem was solved by acquiring a number of old single bus seats, well upholstered and in generally good condition. These are clamped to wooden battens, so that whole rows of seats may be easily and quickly moved whenever the auditorium is to be used for shooting pictures indoors. The room is large enough to allow construction of fair-sized sets and many of the interiors of some of the club's most pretentious films have been shot here.

A large front room, once the family parlor, was converted to the main club room. This was furnished through gifts from members and by purchasing needed pieces from second-hand furniture dealers. By way of luxury, another small room was furnished as a committee room. The kitchen, with its gas range and spacious cupboards, was converted to a canteen where the ladies render a very valuable service each meeting night.

An adjoining room was found to offer excellent possibilities for a darkroom, so the water supply was ex-

• *Continued on Page 342*



OOR PLAN of Edinburgh Cine Society's present club headuarters which formerly was a modest five-room dwelling. emoving one wall provided an 80-seat theatre, while adjoing rooms are utilized for other club functions and facilities.



IN "BERLIN EXPRESS" are many splendid examples of dramatic use of cross-lighting. For suspensful moments, much of the dramatic action was laid in the chill-inducing atmosphere of an old, dimly-lit wine cellar.

Movie Analyses

Technical highlights in current theatrical films of interest to the serious movie amateur

By TAMARA ANDREEVA

BERLIN EXPRESS

Cinematography by Lucien Ballard, ASC. Starring Merle Oberon, Robert Ryan, Charles Corvin and Paul Lukas. Produced by Bert Granet, directed by Jacques Tourneur. An RKO picture.

The amateur will learn an interesting and memorable lesson in the dramatic effect of crosslighting from this gripping picture. Because the camera is ruthlessly truthful, director Jacques Tourneur decided against photographing prop bomb-raid rubble, and the movie company journeyed all the way to Frankfurt and Berlin, Germany, to be photographed in actual bombed ruins.

Cameraman Ballard found that the most desirable effect was achieved by photographing these ruins in cross-light, and that meant the actors and camera crews rushing from one end of town to another to catch different piles of rubble in the path of the sun. However, the effects were well worth the trouble. So if you ever have to sweat out your cross lighting for a few hours, remember that it takes professional movie cameramen weeks and sometimes months to capture the needed effect.

The surprising difficulty which developed from perfection Ballard achieved was that the dramatically photographed ruins stole the show. "This," Ballard says, "was the first time in her career that the beauteous Miss Oberon had to compete with a pile of bricks!"

Photographing much of the action aboard a fast-moving train was a psychological device used to heighten and sharpen the action's focus. For suspenseful moments director Tourneur selected a chill-inducing background of an old wine cellar where ancient wine casks appeared like some menacing blackened pillars. By making background and action work hand-in-glove the unity of action and dramatic effect were heightened.

THE FULLER BRUSH MAN

Director of photography, Lester White, ASC. Starring Red Skelton and Janet Blair, with Don McGuire, Hillary Brooke, Adele Jergens, Ross Ford, Tru-

• *Continued on Page 350*



THE HERO (left) and the villain, sporting grease paint moustache, talk things over during lull in shooting "Moon City Renegades," filmed recently by Iowa high school students.

Horse Opera On A Shoestring

Thirteen teen-age students contributed cash, services and props; produced a successful "western" in 16mm.

By JACK LEWIS

IN HOLLYWOOD, $60 would rarely pay for the grease paint used during the production of a picture. In Iowa, though, things are different. A group of teen-agers from North English, a small farming community near Cedar Rapids, produced a western picture complete with horses, guns, villains and ten-gallon sombreros on a $60 shoestring. The amateur production, filmed with a 16mm. camera, included all of the perennial trappings that go into western films, including the chase.

Some of the participants owned horses and all of the necessities for a western film were near at hand. Costumes, relics of "gay nineties" ancestors, were to be found in nearly any attic and there was an abundance of the wide, open spaces that make up the background for any horse opera, Hollywood produced or otherwise.

The "company," named Adventure Ventures, was made up of thirteen students from the local high school. The $60 working capital was furnished by these individuals as the initial step and a stock of black-and-white film bought. The camera was owned by one of the members of the company, and he was assigned the duties of chief cameraman.

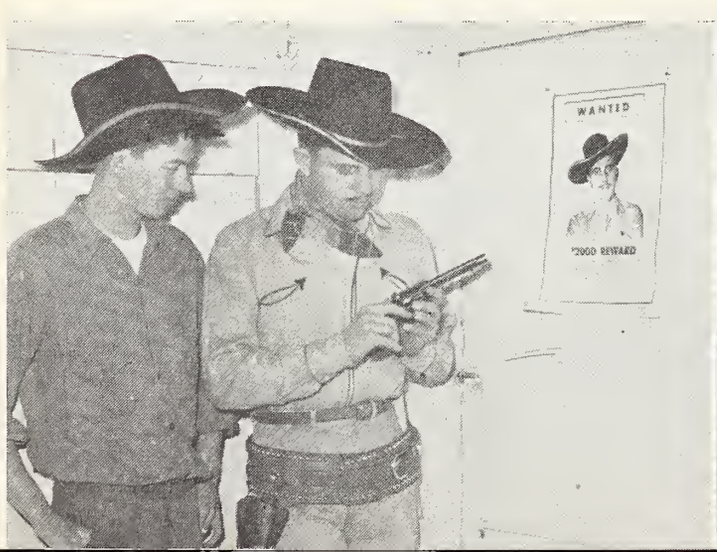
For the scenario, the producers went to work on a western story which one of the town's amateur authors had sold to a pulp magazine several months before. With the author's help and suggestions, a script was soon worked into shape and titled *Moon City Renegades*.

One of North English's alleys became the Main Street of the fictitious town of Moon City, locale of the story. The rear of some of the town's business establishments took on a new look. The back entrance of a tavern, with a hand-lettered sign over the door, became the town jail, while the rear entrance of a hardware store miraculously took on the appearance of the front door of a saloon. Every western film, it seems, must feature a saloon as a den of vice and the seat of all villainy performed for moral reasons if none other. The building which was designated to serve as the Moon City Savings Bank once housed one of North English's banks.

The story had to be simple. Since printed titles were being used and sound was not one of the luxuries afforded the film, it was decided action that was self-explanatory would have to be dominant. Titles would be used to explain only conversation. Needless to say, most of the conversation in the original printed short story was unmercilessly

• *Continued on Page* 346

THE VILLAIN checks his gun nonchalantly in front of a reward poster bearing his likeness while henchman, who furnishes comedy relief looks on. Poster is 8x10 photo pasted on printed sheet.



THIS SCENE, supposedly filmed in room behind Moon City jail, actually was shot one Sunday morning in one player's apartment. Broken chair in background was purposely broken before scene was filmed, then wired together for the take.





THE PHOTOPLAYLETS in which you and other members of the family enact the principal roles will prove the most entertaining of all your movie films. Scenario for such begins on this page.

Easy-to-film Scenario

Here's a simple shooting script you can film entirely indoors in one or two evenings

By WILLIAM L. LUCAS

HERE'S A home movie scenario in which most of the action can be filmed during a party at your home. The main characters in the cast are Myra and Merton, husband and wife. Myra is about to leave town on her annual visit with her mother, leaving Merton alone to take care of the house. Remembering what happened a year ago, Myra warns Merton not to stack the dishes; to dust every other day; to use the vacuum, and, finally, to keep the house in good order. Merton, with the best of intentions, agrees, and wishes her a pleasant trip.

But the best laid plans can go awry, and that's what happened to Merton in:

"BEST OF INTENTIONS"

SCENE 1: Medium far shot of interior of bedroom. A suitcase lies open on the bed, and Myra, dressed for travel, is packing it. Suddenly she stops and puts a finger to her chin, thoughtfully.

SCENE 2: Closeup of Myra with finger on chin. She nods her head, and looks smug.

SCENE 3: Same setting as Scene 1. Myra closes her suitcase, picks it up, and walks from camera range.

SCENE 4: Medium far shot of living room. Merton is sitting in his favorite chair, reading a newspaper. Myra enters scene and sets down the suitcase. Merton barely looks up. Myra walks from scene.

SCENE 5: Medium shot of kitchen. Myra reaches up, opens cabinet door, and pulls out a liquor bottle. She inspects the amount of liquor left, then stares thoughtfully around the room. Finally she moves a chair near the cupboard, stands on it, and shoves the bottle way to the rear of the top shelf. She gets down from the chair and looks pleased with herself. Myra walks from camera range.

SCENE 6: Same setting as Scene 4. Myra enters scene, and this time Merton arises.

SCENE 7: Closeup of Merton kissing Myra. Then he says:

TITLE: "Have a good time at your mother's, darling."

SCENE 8: Same setting as Scene 4. Merton and Myra break their clinch, and Myra walks to a desk and sits down. She takes a piece of paper and starts writing. Then she stands up, leaves paper on desk, and goes to her suitcase.

SCENE 9: Medium shot of Myra picking up suitcase. Camera follows Myra and Merton as they walk to the front door.

SCENE 10: Medium closeup of Merton opening front door, then he and Myra kiss quickly, and Myra leaves. Merton closes door, leans against it for a moment, and sighs with relief. Then he walks from camera range.

SCENE 11: Same setting as Scene 4. Merton walks to desk and picks up paper on which Myra had been writing.

SCENE 12: Closeup of paper held in Merton's hand. It reads:

"INSTRUCTIONS:
Do dishes *every* day.
Dust every *other* day.
Make bed *every* day.
NO WILD PARTIES!"

SCENE 13: Medium closeup of Merton studying paper. He rubs his chin, then slowly nods his head and says:

TITLE: "This time I'll be good!"

SCENE 14: Same setting as Scene 13. Fadeout.

TITLE: The days pass slowly.

SCENE 15: Fadein. Medium shot of Merton in kitchen, conscientiously washing the dishes. Fade out and into—

SCENE 16: Medium shot of Merton

• *Continued on Page 338*



WALTER ENGELKE, school principal, serving as cameraman, shoots a scene in a sequence on penmanship for film made by movie committee of Madison, Wisconsin, public schools. Assisting in the scene are teacher Mary Kier, and the author.

Making Interpretive School Movies

How teachers, aided by movie amateurs within school staff, produced successful public relations films for Madison, Wisconsin, schools.

By MARGARET PARHAM

MAKING school movies has been an "extra-curricular" activity of a group of Madison (Wisconsin) public school teachers for some years. Two Kodachrome films based on prepared scripts have been completed and shown extensively to local and out-of-town groups, and a third is underway.

The project had its inception through the efforts of several amateur movie enthusiasts who were members of the public relations committee of the Madison Education Association, local teacher's organization. They believed, and experience proved them correct, that movies of school activities would be an excellent public relations medium for local adult groups, including those who had little or no contact with the schools.

Approving the project, the public relations committee requested funds of the council of the Madison Education Association. The council granted the funds and since then has included $100 annually in the budget for the project, although the entire amount has not been spent each year.

After viewing movies that had been taken in other city school systems, the public relations committee decided to make three color films, one each at the elementary, junior high, and senior high school levels. They chose the junior high school for the first project since they believed the general public was less familiar with the school program at this level, and since production difficulties would be not as extensive with only three buildings involved.

For each of the three films, a sub-committee or movie committee has been responsible for the filming, editing, titling, and script writing. Included on each committee have been amateur movie photographers, volunteers, and teachers who had especially interesting projects to portray.

Before beginning production, each movie sub-committee spent a semester or more discussing and planning the film. Although none of the committees

adopted a theme or wrote a formal script or scenario before making the pictures, they made a complete outline and also a sequence of shots for every activity with the cooperation of each teacher concerned.

Planning the movies took an infinite amount of time and work. What to film, how much of an activity to photograph, where and when to shoot it, how many children to include, what sequence to have, what close-ups to include—these were just a few of the matters to be considered. Many hours of labor, too, have gone into editing and splicing the films, writing the scripts, and lettering the titles.

Teacher assistance in planning and filming the movies was invaluable. Principals, too, cooperated by releasing members of the production crew, by adjusting programs, and by holding classes over when necessary. Even more credit is probably due the young "actors" who rehearsed several times to help the production crew get the lighting, distance, and timing just right.

Although a few of the activities and most of the retakes were filmed after school, most of the shots were taken during school time. To take the movies during the regular class period meant having the production crew on the spot and ready when the class was called, particularly in the junior high school where the work is largely departmentalized.

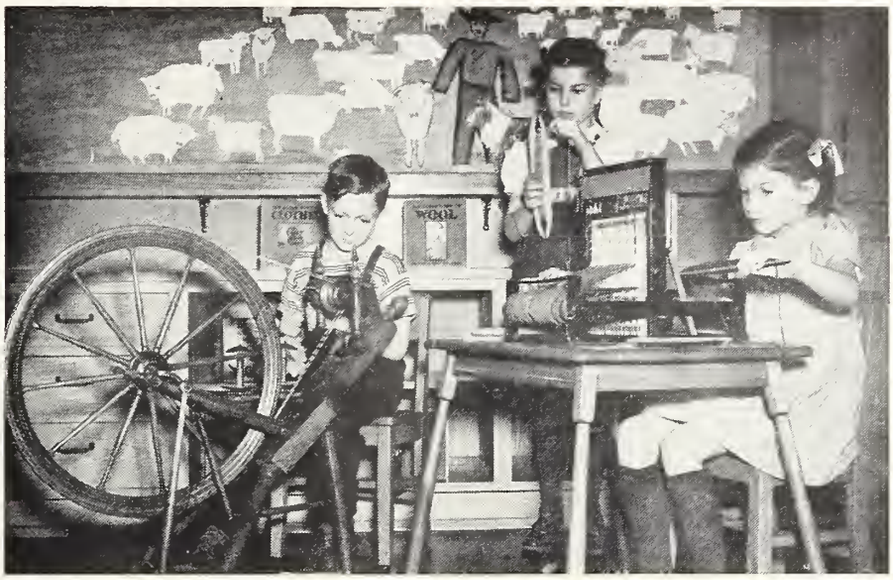
Production work on the two completed movies differed. The camera man for the junior high school film was director of public relations for the state WPA office, and he used WPA equipment. Another worker from that office filmed the titles, which had been lettered and illustrated by three junior high school art teachers.

With the exception of seasonal shots, most of the filming of the junior high school movie was done within a week. Since the shooting program was organized with economy of time and effort in mind, most of the films from one building were on the same reel. This necessitated a great amount of cutting and splicing to arrange the movie in logical order.

So enthusiastic was the public relations committee about the junior high school picture that they persuaded the Board of Education to purchase a camera, tripod, floodlights, and lightmeter for making additional movies in the school. The equipment is available to the various school departments as well as to the movie committee.

Shooting the elementary school movie was more leisurely since the equipment belonged to the Board and since staff members made up the entire production crew, including the camera men. The latter were amateur photographers, an

• *Continued on Page* 343



SHOWING the school to the community was aim behind series of school-made films which pictured activities of elementary students from kindergarten through the sixth grade.



STUDENTS' interest in arithmetic was greatly increased through enactment and filming of scenes in which students demonstrated working of various problems on the blackboard.



INSTRUMENTAL music in the elementary school is fairly new innovation which was publicised in part by school-made films, and consequently stimulated greater student interest.



1—TO GET her interested, Alice is given a home-made scrap book. She reacts to it with uncertainty.



2—THE FAMILIAR pictures begin to interest her. She warms up considerably.



3—COMPLETELY unaware pictures of herself appear in Home Movies, she is handed copy of magazine by mother.



4—SHE STUDIES the cover be magazine is completely in then turns to the inside p



6—TURNING pages at random, she hasn't yet reached the page where her pictures appear.



7—THIS IS the exact moment when her face lights up in recognition and surprise on discovering her picture.



8—SHE REGAINS her speech and is able to squeal delightfully, "Mother, It's me!"



9—WITH childish delight, herself to the floor—the best reading in a leisurely man

Give Your Subjects Something To Do!

They won't stare blankly at the camera and your movies will be more interesting if you shoot your subjects in natural activities.

By RALPH C. DAVIS

ONE WAY the beginner may lift his movies out of the "snap shot" class is to banish self-consciousness from his subjects facing the camera. The most successful way to do this when shooting movies of children, and of grown-ups too, for that matter, is to arrange for some kind of natural activity to keep them busy.

In addition, it is often possible to spring a surprise which, when it comes near the end of the episode, will create an interesting climax. This need not be anything complex nor in the nature of a hoax or gag. In the ordinary happenings of the year, it can be anticipated that events and opportunities will furnish material for the purpose, with little or no promotion necessary.

The above sequence of pictures was specially staged and photographed to demonstrate a typical home movie shot that any movie amateur might shoot in his home. In the first picture, Alice, our subject, has been given a home-made picture book, to which she reacts with uncertainty. Then, as the familiar pictures begin to interest her she warms up considerably. Having, of course, been completely in the dark as to the pictures of herself which appear in Home Movies, she is handed a copy of the magazine by her mother.

In the fourth picture, we see her studying the cover momentarily before turning to the inside pages . Turning the pages at random, she talks about what she sees, all the time oblivious of the camera before her. Presently she comes upon the page on which her pictures appear. Speechless for the moment, she is at first only able to point. Then she squeals delightfully, "It's me!" Her in-



GE — her usual state — Alice, livious of the camera, talks t she sees inside . . .



HERE proceeds with lengthy solemn perusal of the pic- he magazine.

terest now fully aroused, she hurls herself to the floor and the camera pans with this action to catch her in the final pose, sprawled comfortably on floor for a more leisurely perusal of the pictures.

In the example illustrated, the basic rule is honored by catering to the subject's liking for pictorial matter. A degree of variety is introduced by beginning with a home-made book in leading up to the objective, which is to secure a record of her reaction upon discovering pictures of herself in the March issue of Home Movies.

Note that when realization is first evident (Picture No. 7), though facial expression is altered, there is no striking physical activity at once. Shortly, however, in a scene of this type, there is likely to be a delayed reaction expressed in violent un-self-concious body movement, or a striking gesture of some sort.

Thus, it is best not to conclude a

• *Continued on Page 349*

Can't Get Color Film?

Try black-and-white with filters and re-discover the pleasant pictorial qualities that monochrome affords.

By CURTIS RANDALL

MANUFACTURERS of color films simply cannot turn out enough of their product to satiate the appetites of movie makers. But this needn't stop anyone from using his movie camera this summer. There's a great deal of black-and-white film available for those who would re-discover the pictorial possibilities of monochrome—especially when color filters are used.

While filters aren't absolutely necessary, the added use of filters when shooting with black-and-white film enables one to get pictorial quality that in many respects equals the dramatic effects of color film. We need only recall that much of the film product of Hollywood is still being shot on black-and-white. The striking pictorial effects cinematographers achieve on outdoor shots are due, in many instances, to use of filters and the skill with which they are used.

Monochrome photography with filters can prove just as challenging to the serious movie amateur, too. For not even color film enables him to display real skill in cinematography as does monochrome aided by filters. Your colors are already waiting for you when color film is used; with monochrome, you skillfully enhance contrasts with the aid of filters.

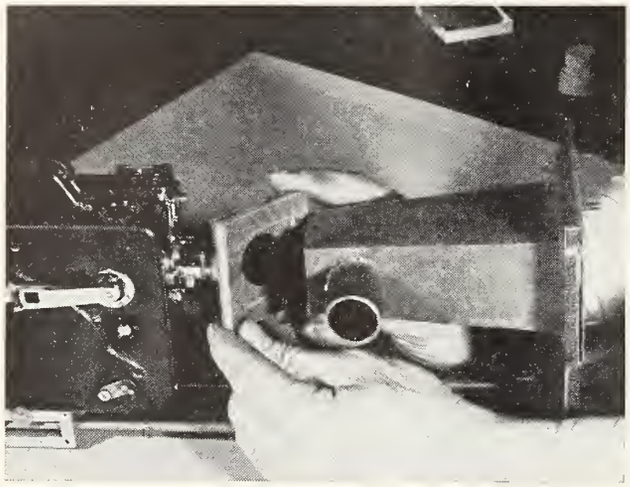
There is no longer any mystery about filters. A filter is simply a piece of colored glass that does marvelous things to the emulsion of your film as it is exposed. Just as a good artist virtually breathes life into his canvases through skilled application of colors, you, too, have the means of putting life and sparkling brilliance into your filming compositions through the use of filters. Shots of landscapes, for example, that otherwise would appear flat and lifeless, take on a new and different appearance when filmed through a filter. The sky tones are more natural, as are the greens in the foliage. In a sense, there is "color" in everything—a greater variety of tones that lends perspective to every object in the scene.

Filter use is by no means limited to scenic photography. A

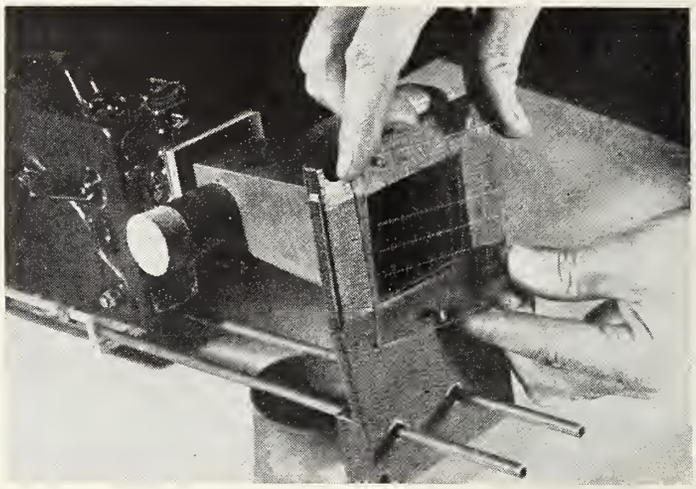
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FILTERS most commonly used on cine cameras are simply discs of scientifically colored glass that modify, accentuate or equalize colors within the scene photographed, improving overall pictorial results. They're relatively inexpensive and can be purchased at any camera store.



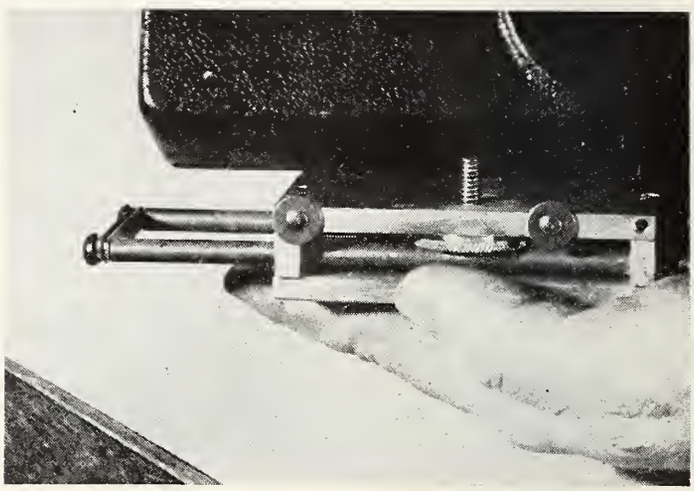
AT THE small end of the matt box is an auxiliary lens holder. Here it is being properly aligned before cementing to matt box housing. It will take filters or spectacle lens auxiliaries.



THE GRID, which is a panel of etched celluloid, fits over the front of the matt box to furnish a guide when setting split stage masks in place for making multiple exposure shots. It is readily detachable.



HERE A matt is being inserted in the box which masks off a portion of the film frame. Its exact position will be determined by lines on the grid pictured above. Masks are made of fibre board.



ATTACHING the camera base. On the two rods, which slide beneath the base, the matt box is mounted and slides back and forth when it is necessary to make lens adjustments. See diagram on Page 344 for details.

Matt Box For Trick Shots

Here's a gadget to lend wizardry to your cinematography, enabling you to make all sorts of trick shots; and it's simple to make, too!

By ARTHUR M. SHARP

MANY OF the trick effects seen on theatre screens, such as split stage shots, multiple exposures, montages, etc., can be produced by the amateur with his camera and a matt box. The last named gadget is all important, for it holds the various masks necessary to producing the trick effects.

Some cine cameras are provided with slots which allow for inserting masks or matts behind the camera lens; with others, it is possible to have this feature added to the camera by competent machine shops offering this specialized service.

However, for the average cinebug with an 8mm. or 16mm. camera, the old reliable matt box, such as used by early day cinematographers, will produce all the effects the built-in masks afford. But there is one drawback to using the matt box and that is the problem of aligning it with the camera, and keeping it so. The mask area must be in perfect alignment with the field of view of the camera lens, otherwise the sought-for results will fall short of success.

This alignment bugaboo, however, need not be a problem, for it is possible for the average movie maker with a flair for gadget-building to make a simple, practical matt box that will enable him to keep a visual check on the field of view—such as the one pictured in the photos above.

I built this matt box after encountering the usual difficulties of the beginner. The first thing that gave me trouble was getting correct alignment when making multiple exposure shots with divided masks. The viewfinder on the average cine camera is entirely inadequate for trick work, much of which involves ultra close-ups and therefore the old problem of parallax.

One of the first tricks I attempted involved part of the scene full size and the other in miniature, but in such a

• *Continued on Page* 344

Tested Formulas For Controlled Film Processing

A simple method by which the experimenter may work out suitable processing procedure for any desired reversal film stock.

By LARS MOEN

EVERY AMATEUR should have at least a little experience with processing, if for no other reason than to have the feeling that he understands the whole chain of operations involved in making movies, from shooting the picture to projecting it on the screen. Those who have never done it will find an added thrill in projecting a strip of film and saying, "I not only shot that—I processed it!"

Nor is the outlay in money and time something to frighten away the beginner. Short lengths may be processed in ordinary photographic trays, or even household crockery; if the experimenter's enthusiasm carries him into the development of entire rolls, he can make up suitable racks at trifling cost. Plans for these have been published many times in Home Movies. The chemicals involved are few in number, obtainable at practically any camera store, and none is costly.

In this article, we shall confine ourselves largely to formulas and procedure, since it would be repetitious to again describe the simple racks and drums which may be built for home processing. Any amateur, with even a moderate degree of skill with tools, can work out these problems for himself—but the chemistry involved may give him a little trouble. Many of the articles written in the past have suffered from faulty chemistry, causing further confusion.

Last month, we mentioned that a suitable first developer for reversal processing must have these ingredients:

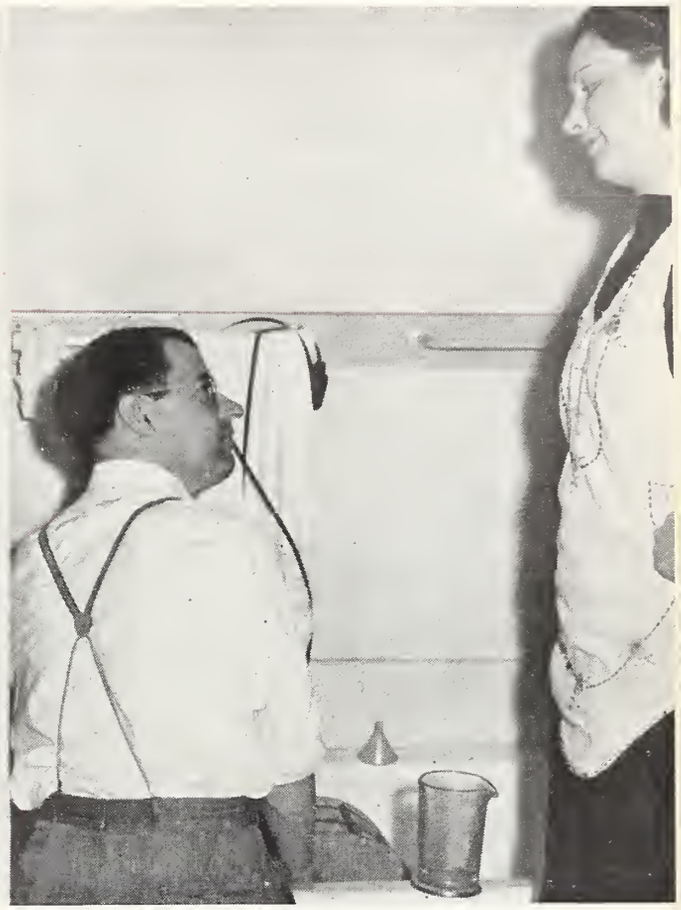
1. A developing substance (usually a mixture of metol and hydroquinone, which are the basis of all the familiar "MQ" developers).
2. A preservative to protect the developing agent from premature oxidation (nearly always sodium sulphite).
3. An alkali to give the developing substance adequate energy (sodium carbonate, caustic soda, ammonia).
4. A solvent of silver bromide to clear the highlights during development (ammonia, potassium thiocyanate or hypo).
5. A restrainer to keep fog at a minimum (nearly always potassium bromide, though some formulas omit the restrainer).

In the early days of reversal processing, the function of the solvent (the fourth ingredient) was not well understood. Early experimenters discovered that developers with ammonia worked best, not realizing that this was because ammonia was not only an alkali but also a halide solvent.

Today, ammonia is definitely "old hat," and any formula containing it should have been filed away and forgotten long ago. Ammonia gives off obnoxious fumes, and since it is a gas, it steadily passes off into the air, so that we never know at any given moment how much is left in the developer. Consequently, we do not know from one minute to the next the strength of the developer.

Developers with ammonia will work (in their own erratic fashion) and may even give good results in particular cases, but they have long since been discarded by processing laboratories. It is unfortunate that formulas containing ammonia continue to be printed periodically.

• *Continued on Page 353*



LACKING the conventional darkroom, the home processor may use the family bathroom for his "lab" providing there's no opposition from the woman of the house.



AND IF the bathroom won't do, there's always the kitchen sink. But don't encroach upon the good woman's cupboard space as this fellow did!

This Summer...get Top

"What you see, you get" . . . in full color!

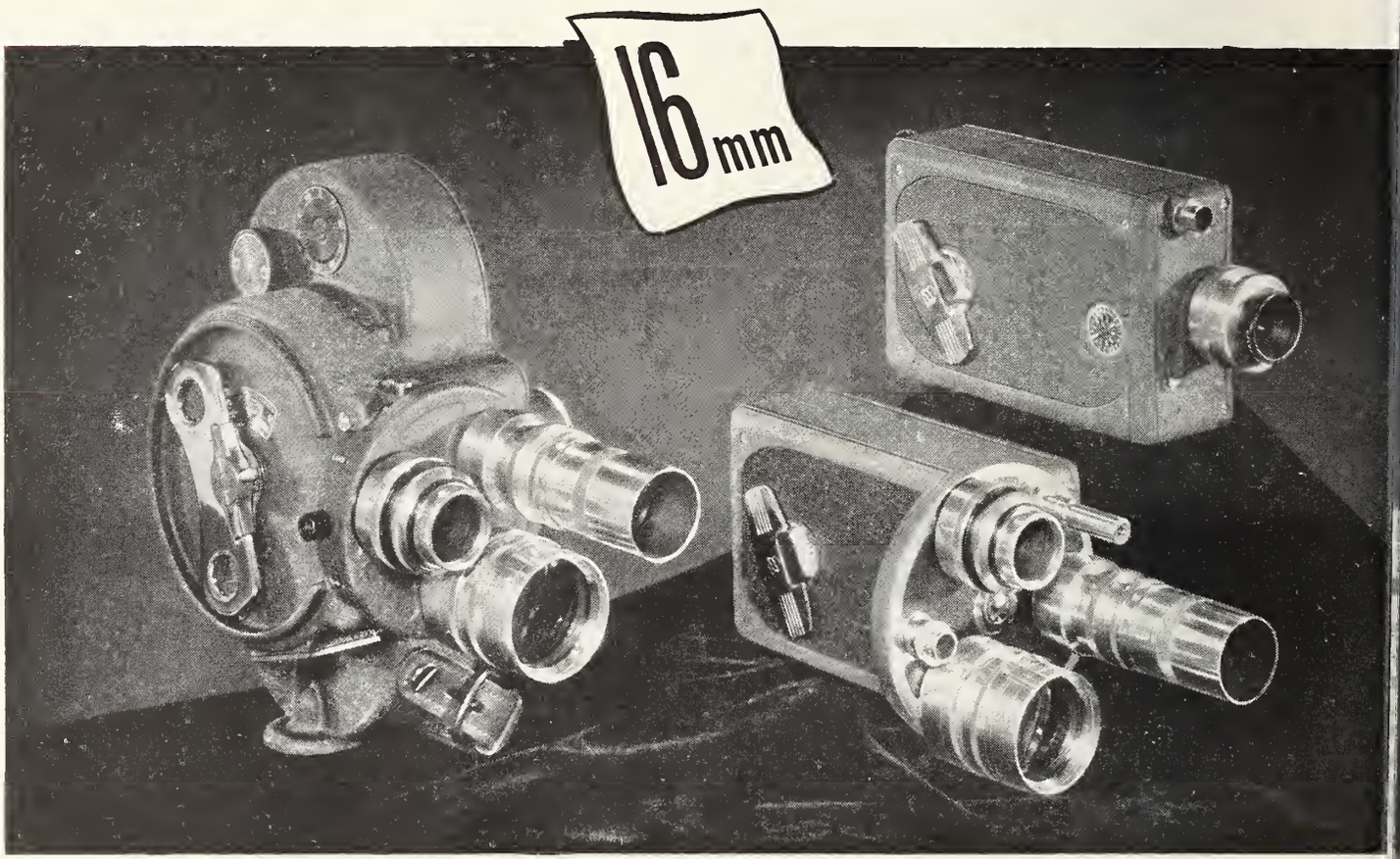


When it comes to recording your summer vacation, you won't want to take chances. You'll want to be *sure* of making *top-quality movies*.

And what could be more certain than Filmo performance? For among personal movie cameras, only Filmos have that priceless heritage—41 years of experience in building Hollywood's preferred professional studio equipment.

It costs more, of course, to build Bell & Howell perfection into Filmo 8mm and 16mm cameras. But spread that slight extra cost over the years you'll use a lifetime-guaranteed Filmo . . . over the scores or hundreds of films you'll shoot. Then you'll wonder you ever thought of trusting your film . . . and your movie opportunities . . . to anything else.

To make every dollar of your film investment pay maximum dividends, choose your ideal camera from the six Filmos shown here. See them at better photo shops or write for literature.



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An extremely versatile 16mm camera, favorite of advanced amateurs and professionals alike. Loads easily with 100-foot spools of color or black-and-white film. Offers seven speeds, from 8 to 64 frames per second; three-lens turret head; variable, fully-enclosed spyglass viewfinder matching six different lens focal lengths; critical focuser for through-the-lens focusing.

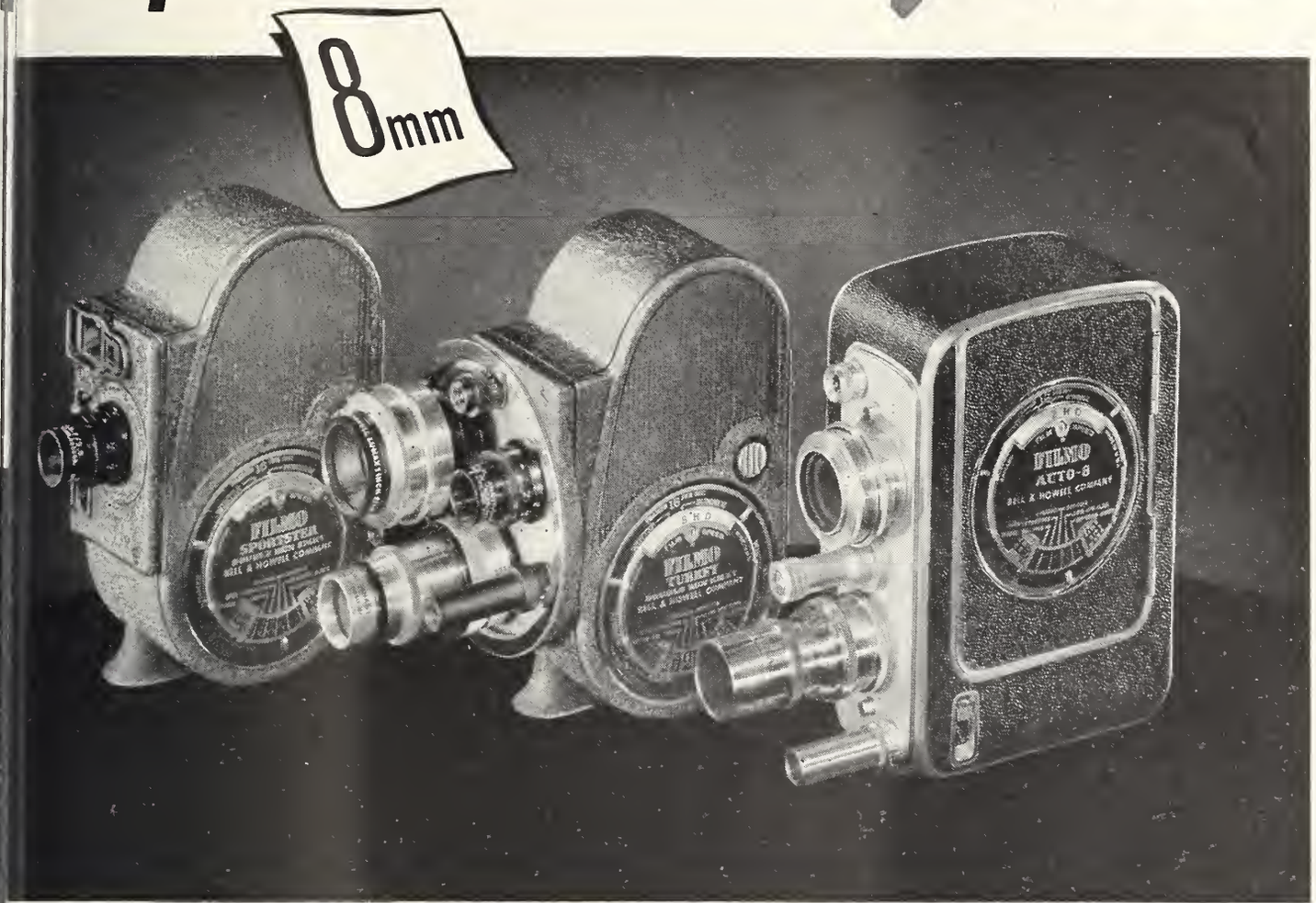
Filmo Auto Master Camera

The 16mm magazine-loading camera with a turret head. Viewfinder objectives are on the three-lens turret, too, so that the finder always matches the lens in use. Five operating speeds include 64-speed for true slow motion pictures. Single-frame exposure control for animation work. Built-in exposure guide covers all films, all outdoor conditions. A highly versatile camera for the discriminating.

Filmo Auto Load Camera

Loads in an instant with a magazine of color or black-and-white film. Ha five operating speeds, including slow motion, and a single-frame releas for animation tricks. Filmocote lenses, for sharp, clear pictures. Len and matching positive viewfinde objective are quickly replaced wit special-purpose units. A complete built-in exposure guide covers all film all outdoor photographic condition

ality Movies with a *Filmo*



ilmo Sportster Camera

)ffers these three important advan-ages you won't find in other spool-oading 8mm cameras:
1. Easy loading, with no sprockets o thread and with a film gate that pens and closes automatically. *2. True Slow Motion*—four speeds rom 16 to *64* frames per second. *3. Singlepic Release,* for filming ani-nated titles and other trick effects. ightest in weight of all the 8's!

Filmo Tri-Lens 8 Camera

A turret head makes three lenses instantly available. Positive view-finder objectives ride on the turret, so that finder and lens are *always* matched. Tri-Lens 8 also brings you the three exclusive advantages of Filmo Sportster—easy loading with automatic film gate, *true* slow motion, and Singlepic Release. Like most Filmos, has built-in lens-setting guide for all outdoor conditions.

Filmo Auto-8 Camera

Newest and finest for taking 8mm movies. Exclusive combination of features includes magazine-loading with Tip-touch ejector, Swifturn two-lens turret on which matched positive viewfinders turn with lenses, five speeds including true slow motion, Singlepic Release for animation work, and a Selfoto Lock which lets the operator step into the picture.

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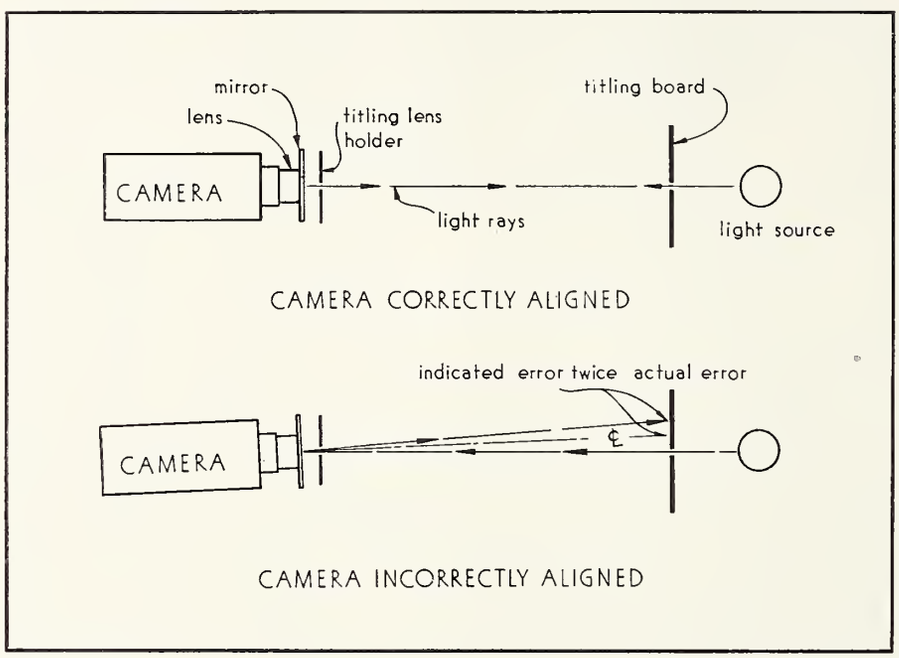
Bell & Howell

Since 1907 the Largest Manufacturer of Professional Motion Picture Equipment for Hollywood and the World

Home Movies'

EXPERIMENTAL CINE WORKSHOP

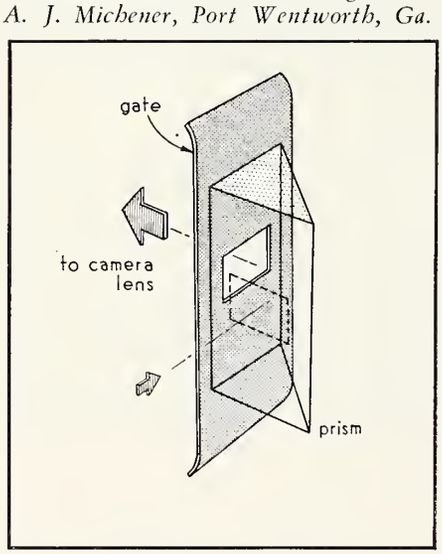
...ideas submitted by readers



Title Aligner

Here is a simple method for centering camera with title regardless of the titler used. In principle, it consists of arriving at the title center by means of reflected light.

First set up titler, attach camera and remove titling lens (auxiliary) and board. Cut two pieces of stiff black paper, one to fit the titling lens holder and the other to fit the title board or title card holder. Next, make a large pinhole (about $\frac{1}{16}''$ in diameter) in the exact center of each piece of paper. Place the pieces of black paper in their proper locations and darken the room lights. Using an ordinary flashlight or the light beam from your movie projector, direct light from same so that the rays will pass straight through both pinholes. Then hold a thin mirror—a lady's handbag mirror will do—firmly against face of the camera lens mount. Loosen camera mounting screw slightly and adjust camera position until the reflected light beam disappears entirely in the pinhole opening, as shown in top diagram in illustration above. A camera that is not accurately centered will cause the light beam to be reflected off center, as shown in lower diagram.—*A. J. Michener, Port Wentworth, Ga.*



Focusing Finder

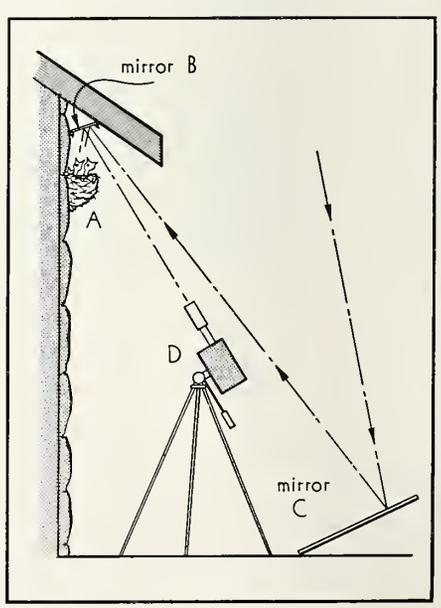
Prisms sold in optical supply shops or easily obtained in war surplus stores, can be very useful to the serious movie amateur who cannot otherwise get a focusing finder for his camera. For small cost, one can purchase such a prism that will fit into the open gate of his cine camera, permitting focusing for title work and ultra-closeup cinematography as well as showing exactly the field taken in by the lens.

Purchase a prism that has one side polished and one side ground, or a conventional one with all faces polished. It is advisable to take along your camera so that one of the right size may be fitted to it.

Where prisms with one side ground are not obtainable, cement a piece of wax paper over the surface that will face you when prism is in place in camera. Inserted in the camera, prism assumes position shown in diagram below. Allow camera to run down so that shutter remains open. The image will appear on the surface facing you.—*Leonard C. Holzer, Brooklyn, N. Y.*

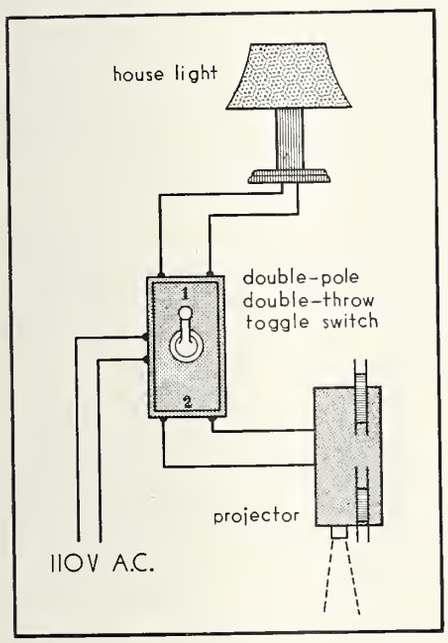
Filming By Reflection

In order to obtain movies of the occupants of a barn swallow's nest which had been built snugly beneath the sloping eaves on the east side of our north woods cabin, I used the camera setup diagrammed below. The nest was so situated and obscurred by the overhanging eave that shooting into the nest



from an elevated position was out of the question.

So I fixed a small pocket mirror immediately above the nest in such a way that it reflected the interior of the nest toward the camera below. The camera, fitted with a telephoto lens, was focused on the mirror, but it was found there was insufficient light to net a satisfactory exposure. To remedy this, another and larger mirror was brought into use and set up on the ground beside the camera, and tilted to reflect sunlight into the smaller mirror and thence into the nest. The large mirror had to be placed carefully at a precise angle in order not to reflect light toward the smaller mirror in such a way that it would be re-reflected into the camera lens.—*Bill Block, Minneapolis, Minn.*

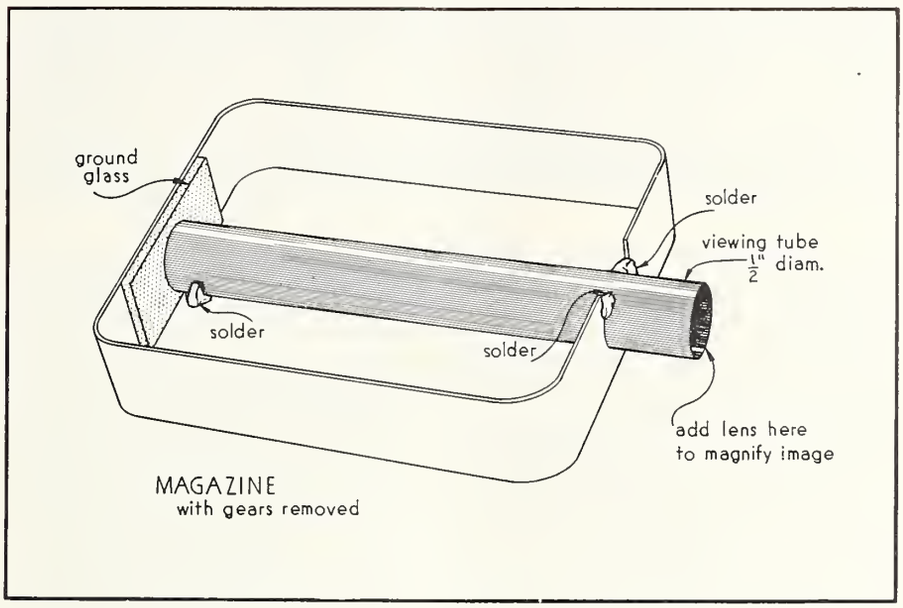


Room Light Control

The most ideal way to control room lights when projecting movies is to provide a simple control for the projector operator enabling him to turn on or extinguish the lights. One of the simplest controls which any amateur may add to his projection setup is pictured in the illustration above and consists of an inexpensive double-pole double-throw toggle switch obtainable from most hardware and electrical stores. This should be mounted on a regulation outlet or junction box along with two plug receptacles. Into one receptable is plugged extension cord leading to room lights, and, into the other, the projector cable. Completing the gadget is a length of cable with plug which connects with the 110-volt current supply. An added convenience is that only one house current connection is necessary. —*R. D. Treanor, Savannah, Ga.*

Through-lens Finder

In need of a through-the-lens viewfinder for my Filmo 16mm. magazine camera, I purchased a film magazine (type G) from war surplus, removed some of the gears and inserted a piece of ground glass over the film aperture, securing it with liquid solder. Then, after cutting away a portion of back of the magazine, I soldered a length of half-inch brass tubing in place, as shown in the illustration above, to provide a viewing tube. The cover was then replaced.



In use, the viewfinder is inserted into the magazine chamber of the Filmo, same as a cartridge of film, the camera set up and aligned with closeup subject by viewing through the tube. This gadget is applicable only to those magazine 16mm. cameras which take the film cartridges from the rear.—*J. N. Siros, Bellflower, Calif.*

Readers are paid $1 to $5 for ideas for gadgets, movie tricks and short cuts in movie making used in this department. Describe your gadget or idea briefly and submit it, with rough sketch or photo, to "The Workshop Editor," Home Movies, 553 So. Western Ave., Los Angeles.

Film Tints

Since regular photo tints are not always available to amateurs situated in remote localities, an alternative is to use ordinary *Skrip* writing ink. After a little experimenting, I found this ink makes an excellent substitute for regular photo tinting chemicals. The most successful results were had with permanent red, washable emerald green, and washable purple—all special Skrip inks obtainable wherever stationery is sold.

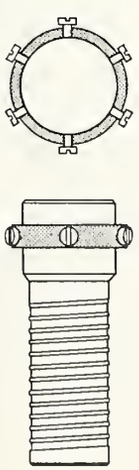
The method: simply pass the dry, developed film through the ink bottle—or a receptacle filled with the ink—at a rate of about one inch per five seconds for the first two inks named above; and twice this speed for the purple, which is a deeper dye. Drain excess dye from edge of film and wipe the celluloid surface with a piece of Kleenex or absorbent cotton to remove clinging droplets of ink. Hang film up to dry. —*Jack E. Gieck, Akron, Ohio.*

Focusing Ring

I own an 8mm. projector that barely accommodates 400-foot reels, although it was never designed to take reels this size. With the larger reels in place, it is difficult to adjust the lens for focus because there is little room for the fingers to grasp it.

To remedy the difficulty, I made an aluminum ring with a wall thickness

(*Continued on Page 358*)



PROJECTOR FOCUSING RING

Movie Club News



RICHMOND (Calif.) Movie Club celebrated its second birthday on April 12th when this gala group of cine filmers gathered at their clubhouse. Joseph Pancoast, one of club's founders, chairmanned event.



MARION HUTTON, singing star of Revere Camera Co.'s "All-Star Revue" radio show, was hostess to John J. Lloyd, member and former president of Long Beach Cinema Club, and Mrs. Lloyd during a recent broadcast of her show in Hollywood, attended by Long Beach Cinema Club members.

UTAH Cine Arts Club, Salt Lake City, reports they have had increasingly large attendances at recent meetings, with a lot of new members joining the group. Ted Merrill and Al Morton, at the April meeting, were appointed a committee to formulate rules for club's annual contest and standardize the award system.

★

KANSAS CITY (Mo.) Amateur Movie Makers' committee for Showings To Shut-ins has volunteered to screen movies in the children's ward of St. Luke's Hospital on the second and fourth Fridays of each month during the summer.

★

LOS ANGELES Cinema Club will stage its second annual Equipment Exposition and Inter-Club Contest August 7th at the Los Angeles Breakfast Club on Los Feliz Boulevard. Admission will be free to the public. Movie makers and members of other clubs in Southern California are especially invited to attend banquet to be held in the evening for which reservations should be made with William Wade, committee chairman.

★

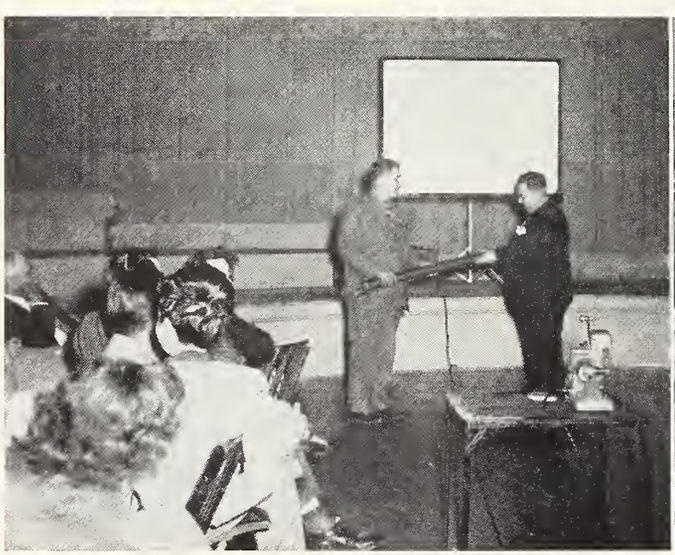
CALGARY (Canada) Amateur Motion Picture Club's May meeting featured a demonstration of title photography and a very informative talk by B. Cool on camera technique.

★

LONGVIEW (Wash'n.) has a new amateur movie club in the Longview Movie Makers formed recently with Ted Hawes, pres.; Ivan Austin, v-pres., and Pearl Derkacht, secy-treas. Twenty-five members in all, the group specializes in 8mm. filming.

★

LOS ANGELES— Southwest 8mm. Club was honored at its April meeting with a discussion and thorough demonstration on title making technique by Latham Pollock who covered the sub-



JOHN SHERRARD (left), president of 8-16 Home Movie Makers of Kansas City, Mo., presents jackpot prize of large beaded screen to winner Hugh Moad at club's First Annual Inaugural Banquet, April 26th.



PHILADELPHIA Cinema Club installed Dr. Raymond L. Chambers president for the coming year at its annual banquet held in April. Alfred E. Nichols was elected vice-pres.; R. E. Haentz, treas.; and V. R. Fritz, secy.

ject from lead to end titles. Augmenting the discussion was a screening of Bardwell & McAlister's film demonstrating their Mult-Efex titler.

★

TOPEKA—Bob Pruitt, Robert Petro and Dr. G. M. Hill won 1st, 2nd and 3rd prizes respectively in recently concluded annual contest of the Topeka Amateur Movie Makers. A special contest for films on subject of pets will conclude with the July meeting.

★

ASHEVILLE (N. C.)—Smoky Mountain Movie club is now regularly publishing a four-page mimeographed club bulletin which carries news of club activities, and is interested in receiving, on an exchange basis, bulletins from other clubs.

★

SAN JOSE (Calif.) Movie Club has completed plans for holding its 5th Annual Salon September 15 and 16. From among the nation's top amateur movie makers, a selection of 8mm. and 16mm. films are being gathered for the two-day program.

★

LONDON—The Fourfold Film Society has been founded by members of the Fourfold Film Unit, an amateur group originally organized for express purpose of producing serious 16mm. scenario films. The new organization admits all amateur movie enthusiasts, whether interested in serious production or not.

★

LONG BEACH Cinema Club will undertake organization and conduct of a motion picture contest to be held in Long Beach August 5, 6, 7 and 8, and sponsored by the Pacific Flower Shows, Inc. Contest entries will be judged by Flower Show officials. John J. Lloyd is chairman of contest committee.

★

BERGEN COUNTY Amateur Movie Society, of Hackensack, N. J., premiered its sponsored 450-ft. 16mm. monochrome club production, "The Slasher" at its May 17th meeting. Members of Bergen County Players cooperated with talent for this production for which oral sound was recorded magnetically on wire.

★

CHICAGO—June 2nd will see installation of new officers of Metro Movie Club when this group meets for its annual spring banquet at the Swedish Club of Chicago. Although this club foregoes regular meetings during summer months, a new plan this year calls for several outings and excursions for members wishing to go filming in a group.

★

FRESNO (Calif.) Movie Club's May meeting featured a discussion of titling by member R. C. Denny and a screening of the professionally made 16mm. color flm, "More Than A Titler."



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HE 6856
Castle's, Inc.
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HO. 3651
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Stanley-Winthrop's Inc.
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Scenario . . .

• *Continued from Page 325*

dusting in the living room. Fade out and into—

SCENE 17: Medium shot of Merton making his bed.

(Note: To produce montage effect, use increasingly shorter footage of the following scenes:)

SCENE 18: Short footage, same as Scene 15.

SCENE 19: Short footage of Scene 16.

SCENE 20: Short footage of Scene 17.

SCENE 21: Very short footage of Scene 15.

SCENE 22: Very short footage of Scene 16.

SCENE 23: Very short footage of Scene 17.

SCENE 24: Same setting as Scene 4. Merton is sprawled in his easy chair.

SCENE 25: Medium closeup of Merton sprawled in his easy chair. He looks exhausted, but content. He says to himself:

TITLE: "Thank goodness, she'll be home tomorrow."

SCENE 26: Same setting as Scene 4. Merton arises from his chair and walks to desk. He peers at it closely.

SCENE 27: Medium closeup of Merton peering at desk. He runs a finger along the wood to make sure there's no dust, then takes his handkerchief and rubs one spot slightly.

SCENE 28: Same setting as Scene 4. Merton is still standing by the desk. He straightens up, looks around the living room. It is in perfect order. He smiles, and walks from scene.

SCENE 29: Same setting as Scene 5. Merton walks into camera range and glances around the kitchen. Not a dish is unwashed. Everything spotless. Suddenly he looks up.

SCENE 30: Closeup of doorbell, or chime.

SCENE 31: Closeup of Merton, puzzled, wondering who's at the door. He walks from camera range.

SCENE 32: Medium far shot of living room, including front door. Merton walks into scene and hurries to the door. He opens it, and a flood of men and women pour in. They surround him.

SCENE 33: Medium shot of Merton surrounded by his guests. They are singing:

TITLE: "Happy birthday to you!"

SCENE 34: Same as Scene 33.

SCENE 35: Closeup of Merton, surprised as he remembers that it is his birthday.

SCENE 36: Medium shot of one of the guests giving a letter to Merton. Merton starts to read it.

SCENE 37: Closeup of first two lines

of letter in Merton's hand. It reads: "You are invited to a surprise party on Merton's birthday, next ——"

SCENE 38: Same setting as Scene 36. Merton finishes reading letter, then shrugs his shoulders and stuffs letter in pocket. He joins in the merriment.

SCENE 39: Medium far shot of living room, with guests dancing and kicking up the rugs.

SCENE 40: Closeup of several ashtrays, filled to overflowing.

SCENE 41: Medium shot of crowd in kitchen, using dishes and glasses and raiding the refrigerator.

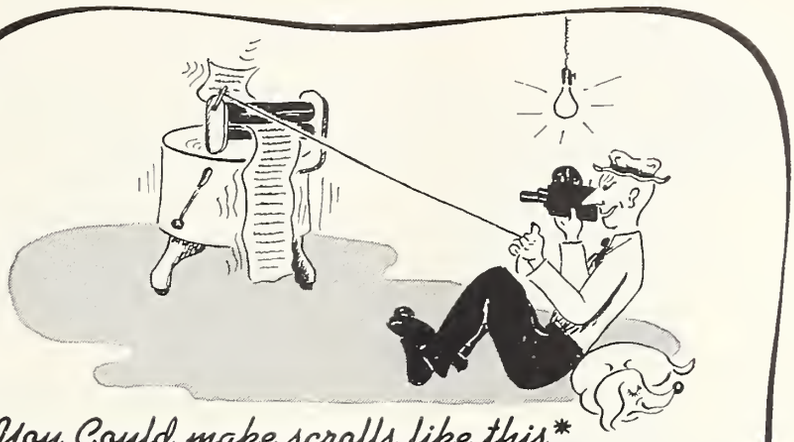
SCENE 42: Closeup of clock, spinning around from 9 to 2. Fadeout.

SCENE 43: Fadein. Same setting as Scene 4. Merton has collapsed and is asleep in his chair. The room is deserted, but a wreck. Furniture is askew, rugs out of place, paper and cigarette butts and empty beer bottles on the floor. Camera slowly pans to front door.

SCENE 44: Closeup of front door. It opens, and Myra enters. She smiles, then the smile gradually fades to a look of horror as she notices Merton, and the room.

SCENE 45: Same set-up as Scene 43. Merton is still asleep in his chair. Myra enters scene, goes up to Merton, tries to arouse him.

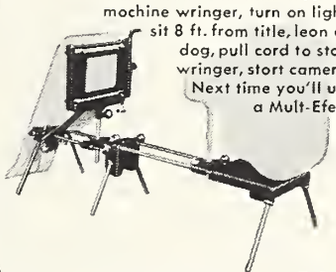
SCENE 46: Medium closeup of Myra shaking Merton. He opens his eyes



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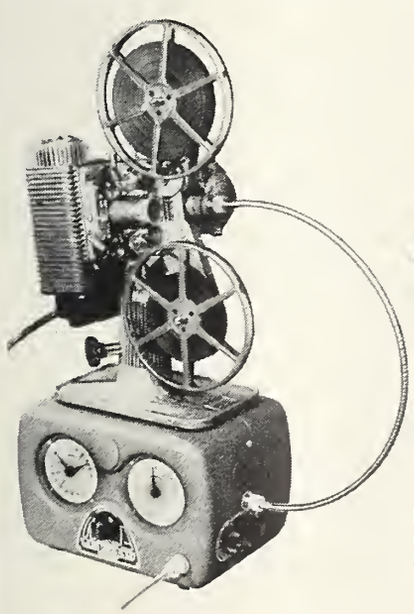
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with difficulty, recognizes Myra, and smiles.

SCENE 47: Same setting as Scene 43. Myra is standing by Merton's chair, one hand on her hip, the other shaking at Merton.

SCENE 48: Medium shot of Myra and Merton. He is still seated, nonchalant, while her temper continues to arise. Finally he reaches in his pocket, pulls out the letter she had written to their friends. She snatches it from him, and starts to read it.

SCENE 49: Medium closeup of Myra reading letter. Suddenly she looks horrified as she gasps, "I forgot!"

TITLE: "I forgot!"

SCENE 50: Same setting as Scene 43. Myra is standing holding the letter. Merton curls up again in chair.

SCENE 51: Closeup of Merton snoring in chair. Fadeout.

SCENE 52: Fadein. Closeup of Myra washing a big stack of dishes. Fadeout.

THE END

Can't Get Color Film . . . ?

• *Continued from Page 329*

yellow or an "Aero-2" filter—we'll tell you what these are later—will greatly improve over-all tones and facial features of the people in your exterior scenes. Detail of buildings and picturesque structures, such as those built of brick or adobe, can be greatly enhanced by use of proper filters.

The number and quality of filters are many and their use, in some cases, restricted to certain film emulsions. Also, their effect varies according to the emulsion qualities of the film used. We prefer not to get too technical on this topic of filters, so the "deep" side will be dispensed with and a greater effort made to make their use and purpose more understandable to the amateur.

The function of a filter is to hold back certain colors in the light spectrum and to admit others, or to regulate the amount of light reflected by all colors so that, as they pass through the lens and to the film, their intensities will be modified, accentuated, or equalized, according to the color of the filter used. Filters for black-and-white film are classified as "corrective," "contrast," or "haze-cutting," according to their qualities and purpose.

For the beginner, we recommend that he does not invest in a wide array of filters. In the first place, if you are using orthochrome or plenachrome film, there is only one filter you can use to advantage—the light yellow filter, specifically referred to as a "K-1"—or, under certain conditions, possibly a "K-2," which is slightly denser. Either filter, slipped over your lens, will produce an agreeable over-all correction of tones. Your skies, instead of being

FILTER FACTOR COMPENSATOR

Normal Exposure Without Filter	FILTER FACTOR NUMBERS									
	1.5	2.	2.5	3.	4.	5.	6.	8.	10.	12.
f: 2.8	2.3	2.	EXPOSURE WITH FILTER							
3.2	2.8	2.3	2.2	2.						
4.	3.2	2.8	2.5	2.3	2.					
4.5	4.	3.2	3.	2.8	2.3	2.2	2.			
5.6	4.5	4.	3.5	3.2	2.8	2.5	2.3	2.		
6.3	5.6	4.5	4.3	4.	3.2	3.	2.8	2.3	2.2	2.
8.	6.3	5.6	5.1	4.5	4.	3.5	3.2	2.8	2.5	2.3
9.1	8.	6.3	5.9	5.6	4.5	4.3	4.	3.2	3.	2.8
11.3	9.1	8.	7.2	6.3	5.6	5.1	4.5	4.	3.5	3.2
12.5	11.3	9.1	8.5	8.	6.3	5.9	5.6	4.5	4.3	4.
16.	12.5	11.3	10.	9.1	8.	7.2	6.3	5.6	4.1	4.5
22.	18.	16.	14.	12.5	11.5	10.	9.1	8.	7.2	6.3
32.	25.	22.	20.	18.	16.	14.	12.5	11.3	10.	9.1

ABOVE chart shows how much extra exposure to allow when using a given filter. For example, if your filter factor is 4, and your meter reading calls for normal exposure of f/8, read across the horizontal column marked 8 at left until you find the figure (4) under the factor 4 column. Thus you must open up your lens to f 4 when using the chosen filter.

chalky white, will be a pleasing grey. And other objects in your scenes will "come to life" because the filter will hold back a certain amount of glare and enable your lens to reach into shadows for detail.

If there are clouds in the sky, they will be strikingly visible. They won't be fleecy white against a dark sky though, as this effect can only be recorded with panchromatic films.

If you are using any of the panchromatic films—regular pan, super-pan, or super XX pan, etc.—we recommend for the beginner, the use of the "G," "Aero-2," or a "23-A" filter. Unlike orthochromatic films, panchromatic emulsions are sensitive to red and cover the spectrum almost as do our eyes. The function of these filters, then, is to admit more of the red light to the film and thus produce more perfect color values in our pictures.

The "G" is an orange—almost amber—colored filter. It renders full color correction for all panchromatic films and is of particular value in shooting through haze to distant objects, giving normal sky tones and cloud effects.

The "Aero-2" is a greenish-yellow filter and may be used with fast, slow, or regular panchromatic films. It gives normal correction and medium contrast although dark skies and accented cloud effects may be secured by closing the lens an additional stop.

The "23-A" is an orange-red filter for all panchromatic films and is the one you want for producing night effects, making moonlight scenes in daytime, and to shoot those fleecy white clouds against clear blue skies.

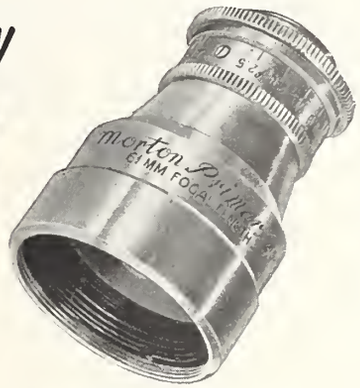
There's the dope on the four most popular and practical filters for the amateur movie maker. Now as to how to use them: With most monochrome films sold today, filter data for their use is included with packaged instructions. Also, most filters on the market are packaged with instructions for use, which include the very important item, the "filter factor."

Just as you must know the A.S.A. or Weston rating of the film you use, before you can arrive at proper exposure, you must also know the factor of the filter to be used in order to know just how much extra exposure to allow. You see, placing a filter before the lens decreases the amount of light that reaches the film. So you must compensate accordingly.

Knowing the filter factor is only half-solving your problem. You must also know what that factor means in terms of increased exposure or extra lens stops. To make it easy for readers, there is a filter factor compensator chart on opposite page which will enable you to determine exposure to use with a given filter.

Suppose you wish to use a 23-A filter with Agfa Hypan film. This

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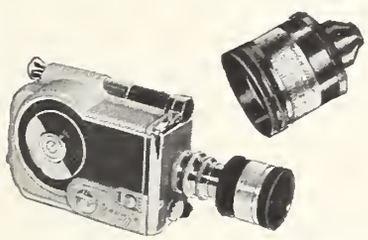
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combination gives the filter a factor of 4. Assuming the normal exposure established by your exposure meter is f/9, by referring to the Filter Factor Compensator chart—line eight, column five—we find that exposure for the given film and filter combination should be increased to f/4.5.

In using the Filter Factor chart, don't let the odd decimals in the factor numbers confuse you. Merely use the nearest whole or half figure as, for example—a factor of 1.6 may be called 1.5 or 1½, and a factor of 1.9 or 2.2 may be called 2.

Now about the expense—and certainly this has had something to do with retarding the use of filters among amateurs—filters for cine cameras are within the purchasing power of any amateur. You can make your own, and your own filter holders, too. Wratten filter gelatines are obtainable from almost any photo supply dealer, from which you can fashion a filter for your camera by sandwiching a section of the gelatin between two small panels or discs of optical glass—also obtainable from your dealer. Such a filter may be held in place before your lens by means of adhesive or scotch tape.

Home-made filters are suggested only as a means of giving filter-filming a trial. Just as soon as you succumb to its charms, by all means purchase one of any of the number of inexpensive filters and filter holders now on the market. Because of the generally small diameter of cine camera lenses, relatively small filters are required and their cost is consequently surprisingly low.

Remember—the still camera enthusiast, whose numbers and interest in photography have grown by leaps and bounds, is the direct result of increasing salon print exhibition of well composed photographs in which the use of a filter was invariably a dominating factor. Filters are the still cameraist's chief accessory in producing many of the outstanding photographs you find published and exhibited today. And use of filters can bring a like measure of reward and pleasure to cine cameraists, too! So, try a filter or two with that next roll of black-and-white film.

A Cine Club Acquires A Home . . .

• *Continued from Page 323*

tended to this room and a sink and benches added to provide all the facilities necessary for processing and developing films.

Three large built-in cupboards provide storage of props and other equipment which is in charge of a custodian appointed by the Society's officers. Editing and splicing equipment, as well as film processing equipment, is always available for use by members, day or night.

Not the least of the advantages of owning its own headquarters, the Society has found, is that meetings can be held as frequently as desired and that urgent work does not have to be delayed. Normally the club meets every Friday evening, but the production unit, when working close to schedule, often finds it necessary to get together every night until the picture is completed.

Members of the Edinburgh Cine Society rightly consider themselves most fortunate in possessing such admirable and completely equipped quarters for meeting together, exhibiting their pictures, and for the production of films. Nor do they forget that the Society's flourishing condition is in great part due to the foresight and enterprise of its officers who engineered purchase of the property housing their headquarters.

"The thing that contributes most to holding any cine club together," a spokesman for the Society said, "is regular attendance of meetings by all members. It is all too easy a step from the infrequent meetings to none at all. Projection nights and discussions of films are not in themselves sufficient to keep interest alive. If film production cannot be undertaken, at least there should be occasional demonstrations of some aspect of film work such as titling or editing.

"There can be no doubt," the spokesman continued, "that a cine club cannot long survive without an adequate meeting place where members cannot only show their films but make them as well. A program of meetings in the homes of various members can be made to work well enough for a time, but permanent headquarters eventually become a necessity. Even if rooms or an auditorium are rented, it frequently happens that their use is subject to restrictions which make the club's full activities a difficult business."

Amateur movie clubs here in America would do well to explore possibilities of acquiring permanent ownership of their own club headquarters; and where this is not possible, some arrangement ought to be made for club headquarters ample enough to afford all of the facilities which the Edinburgh Society's club building provide, even though the premises can only be leased. In these days of housing shortages, it is quite improbable that a club could secure a vacant dwelling suitable for its needs; but there are undoubtedly other types of structures offering auditorium, projection, and laboratory space that could be had on a lease basis.

The funds for acquiring such head-

quarters easily may be raised through public showings of films in addition to monies derived from special drawings and other regular club income. For those movie clubs with continually increasing memberships, the Edinburgh project suggests a valid solution.

Interpretative School Movies . . .

• *Continued from Page 327*

elementary principal and a junior high school teacher. Adhering consistently to the use of tripod, lightmeter, and tape measure, the production crew managed to have gratifying results.

Editing the elementary school movie was simplified somewhat through the use of the magazine-load camera. Activities were arranged in grade sequence, the movie opening with kindergarten children taking off their wraps and closing with the sixth grade patrol boys helping little folks across the street on their way home.

An art teacher lettered the titles for the elementary school film, and the Bureau of Visual Instruction of the University of Wisconsin photographed them. Members of each movie committee wrote the scripts from background information supplied by the teacher. To synchronize the reading time with the projection time of each shot, the writers spent many hours cutting and rewriting the scripts.

Production difficulties were few. The greatest single problem in shooting the movies was to secure sufficient lighting. With unfamiliarity of the wiring systems, particularly in the older school buildings, the production committee occasionally overloaded a line and blew fuses with consequent loss of time.

For gymnasium pictures, the movie commitee chose the lightest gym and used daylight film and floodlights. Auditorium pictures, even more difficult to obtain, necessitated the aid of the Board of Education's electrician and a special set-up.

The first production, the junior high school movie, is approximately 800 feet long and cost about $160. The elementary movie is approximately 1,200 feet long and cost about $250 including films, transportation, and incidental expenses.

Although not to be compared with Hollywood productions, both completed movies are good amateur pictures. They have been shown extensively before local groups and lent to other school systems and education departments of universities.

Acclaim for the elementary movie led the committee to request funds from the Board of Education and the Madison Education Association to make duplicate copies. With the funds the

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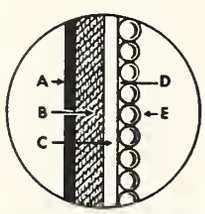


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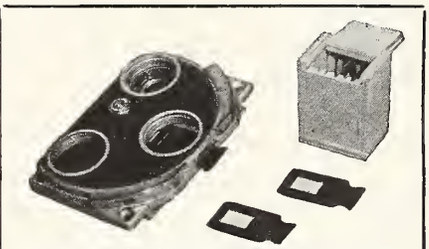
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committee secured two copies, one to meet out-of-town requests for the movie and the other to send to the U. S. Office of Education to be used abroad for educational purposes.

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Matt Box For Trick Shots . . .

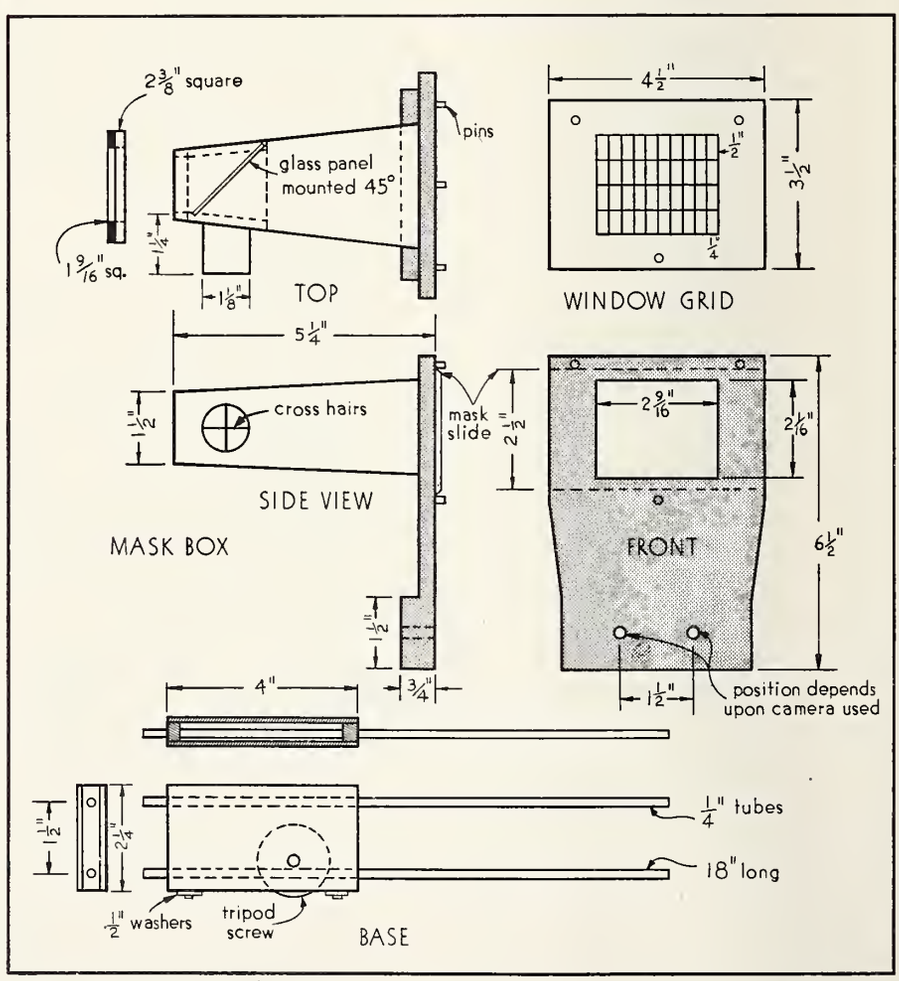
• *Continued from Page 330*

way that both appeared equal on the screen. The finished effect would be something like this: My young daughter, sitting on a low stool would gaze up toward a gigantic toadstool on which perched a worm looking down upon her. I first photographed my daughter on the stool, backdropped by a huge black cloth, so that only her image would register on the film. Then, after winding the film back in the camera, I focused upon a huge toadstool with the worm, as already described. The toadstool growing out of a clump of earth enabled me to set my camera low for the desired angle.

Now my problem became one of judging the distance between camera and object to make it coincide with the subject of the first shot. In other words, how was I to know just how close I should be to the toadstool in order to create the illusion of gigantic size, and also to place the toadstool in the proper spot within the picture frame.

When I found the answer to this problem, I had evolved the matt box you see pictured above. Not only does it line up accurately with my camera, but a special viewing port at the side enables me to view the scene as it will register on film. Whether I am working close to the subject with my camera or at a distance, I can watch the action clearly as it occurs.

Oddly enough, I got the idea for this angular viewing port by observing the reflections in a plate glass store window one day. The store fronts on the other side of the street were flooded with sunlight, but in the windows on the shaded side was reflected a panorama of the street scene and of the stores across the street. Thus it occurred to me that I could utilize a



HERE ARE all the necessary details for making the matt box pictured on page 330. Box is made of cardboard and plywood. The base is made of aluminum for lightness and ease of fabrication and should insure absolute regidity of matt box in all camera positions.

panel of glass, set at an angle within my matt box, to reflect the image focused upon, and which would still pass light to enable the camera lens to record the scene unhindered. A simple preliminary experiment with a piece of glass and a cardboard tube proved my theory was right. So I set to work building the matt box about to be described here.

Of course the gadget pictured is all "hopped up" compared to the paper tube I first experimented with. Now I have a matt box, alignment grid, and filter and auxiliary lens holder all combined into one unit. The outfit comprises two sections: the camera and matt box base, which fits on the tripod, and the matt box. Into the side of the box near the lens is a paper tube. Within the box, directly in front of the lens, is a microscope slide glass glued into position at 45°. (See sketch). At the small end of the mask box is an auxiliary lens holder. The large end acts as a mask holder as well as taking the "grid" window.

To make the camera base I used a strip of aluminum 1/4" thick, 10" long, and 2 1/4" wide. A top, bottom and two separation strips were cut to size and fitted together by drilling and tapping holes for 6/32 machine screws. Four 1/4" holes were drilled in the 1/2" strips to accommodate a pair of brass tubes 18" long. The matt box slides toward camera lens along these tubes, which also support the box in the proper position. A snug fit was obtained by drilling the holes slightly smaller and reaming to fit the brass tube.

To fasten the camera to the stand, a 1/4"—20 tripod screw was used to which was attached a knurled disc. In order to correctly align the camera every time, a pair of washers were fastened to the top side of the base by rivets. Another 1/4" hole was drilled and tapped into the bottom for a 1/4"—20 screw, thus providing a means of fastening the camera, stand and matt box to the tripod.

The matt box was made from durable cardboard material obtained at the stationers. To get nice folds and straight lines, all edges to be bent were first scored with a darning needle. The supporting front stand was made of plywood and covered with leatherette. Before covering the front with leatherette, I glued two strips of cardboard onto the plywood in such a position that they act as guides to allow masks to slide between the leatherette and plywood.

At the lens end of the mask box, a small piece of plywood was cut to fit and glued in place after a 1 1/16" hole was drilled to fit the camera lens. Also at this end there is an auxiliary lens holder which consists of a piece of plywood cut to size (see sketch) and faced with cardboard. The holder fits over



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the small end of the mask box. A slot formed by two pieces of fibre board and separated by a cardboard strip of the proper thickness allows the lens to slide in.

To line up the glass reflector perfectly, two more small squares of plywood were used. The glass is an ordinary microscope slide and is fastened to the squares of wood with model airplane glue. Then two strips of water board were used as a top and bottom to hold the plywood sides of the box-like unit in place. This whole piece as well as the cardboard viewing tube was then inserted into the mask box and secured in place with glue.

Before mounting the viewing tube I carefully punched four holes ninety degrees apart around the perimeter of one end. Thin white thread was then run through the holes in such a manner as to form a white cross and drawn tight. When looking into the tube this cross is lined up with the lines in the grid window. The tube was then mounted and glued in place with the cross threads correctly in place vertically and horizontally with relation to the grid. A cork was also provided to plug up the viewing tube when not in use.

The grid is a piece of celluloid 1/16" thick with lines scratched on it at definite distances from the center. I used an arbitrary figure of ½" between horizontal lines and ¼" between vertical ones. Three holes were drilled to fit the protruding screws on the front of the mask box, which provided the quick mounting feature. After lining up the images the grid is removed before shooting the picture. Also the cork stopper is replaced in the viewing tube after lining up the scene.

The center of the grid must be *exactly* the same distance from the bottom of the camera as is the center of the lens. Also the horizontal and vertical lines on the grid are *exactly* parallel to the base and edge of the camera. Inside of the viewing tube and mask box must be blackened either with paint or black matte paper. This is important for accurate work.

To use the gadget I set the whole outfit on the tripod pan head. I then remove the cork and look through the viewing tube to line up the scene. If a certain area is to be masked off, I simply count the squares up, down, left or right of center to determine the area covered. If an irregular shape is desired I mark that shape with crayon or chalk on the grid window.

Now that the gadget is made and ready for work, every time I go to the movies and see some particularly clever trick performed, I yearn to try it in my own movie making. In fact my tendency is to sit back in a chair and dream up a whole sequence of ideas just so I can use a particular trick. Of course this is absurd, but it's fun! I say the idea is absurd, for movies should not be made that way. A picture should not be made to show off a trick. Actually trick shots should be used only if they aid the picture and carry out an idea which can be expressed in no other way.

Horse Opera On A Shoestring . . .

• *Continued from Page 324*

blue-penciled when the scenario was written.

The story revolves about a pair of step-brothers, one who had run away from home in his youth and finally become an outlaw, and the other who stayed on in the town of Moon City to become the town marshal. There is, of course, a girl who grew up with the two, and who operates her own ranch.

The outlaw brother and his three henchmen are hard pressed by pursuers when they take refuge on the girl's ranch. It is the first time that the outlaw has been in the locality since boyhood, and at first the girl fails to recognize him. When he tells who he is, however, she immediately puts him and his three gunmen to work breaking horses on the ranch.

Meanwhile, the marshal has learned that his step-brother is in the area, having received a reward poster in the mail. He is tacking the notice up on the bulletin board outside his office when the girl sees it. The marshal is obviously reluctant about posting the reward circular on his own brother, but realizes that it is his duty.

The heroine recognizes the face on the poster as that of the brother she has hired, and instead of informing the marshal of his whereabouts, she returns home and orders the four outlaws off her ranch. The only reason she has for not turning them over to the law, she says, is her old association with the outlaw brother.

Being low on money and provisions, the four decide to make a daring daylight raid on Moon City. This is accomplished by the outlaw brother surprising the marshal and locking him in his own jail, while the other three rob the Moon City Bank.

The marshal manages to release himself just as the outlaws storm out of town. Alone, he gives chase, but not before a rumor has started circulating among the citizens of the town that he has deliberately allowed his brother to lock him up so that the bank could be robbed. The girl learns of this and tells him, just as he is setting out in

pursuit of the outlaw band.

The chase takes place over a course that had been laid out well ahead of time. Camera angles were checked in an attempt to get the best possible effect of the hills, gullies and gulches that the wild ride covers.

During the chase, as the marshal draws closer, one of the outlaws jumps a fence and his horse falls, throwing him to the ground. The other three finally take refuge in a cabin at the foot of a cliff. Realizing that he cannot go into the shack after them, the hero forces them into the open by prying a huge boulder loose and rolling it down upon the building. When half of the building collapses, the outlaws lose their nerve and come into the open in surrender.

It is then that the outlaw brother is killed in his last desperate attempt to escape. The film ends with the hero returning to town with the villainous bank robbers. As a result of his heroics, the town's faith is restored, and he gets the girl.

The scenes in which the town of "Moon City" is used were all shot in one afternoon. The scenes were numbered in the script and the shooting schedule was arranged by number. Following this method, all the scenes which needed the town as the locale were shot one after the other on one location trip, making it unnecessary to return to the town again.

The chase scenes were shot in some of the different farm pastures and the timber lands that surround the town. The old story of the hero chasing the villain around the same hill four or five times in succession did not hold true in this case. Care was taken to see that such an error was not made.

Several unorthodox methods were resorted to in gaining the desired effects. For instance, in the scene where one of the outlaws jumps the fence with his horse, the horse falls and he is thrown. No one felt like jumping a fence or having his mount fall with him for the benefit of the production. Secondly, no one had the slightest idea how to go about having a horse fall to order. This problem was finally solved by using footage from some old steeplechase films that had been purchased from a mail order film supply house.

One scene in the steeplechase pictures showed a horse clearing a high hedge and then fall, throwing its rider to the ground. This scene was made to order.

The script was rewritten so that the scene showed the badman riding toward a high hedge instead of a fence. When this part of the film was being edited, it was spliced to the footage clipped out of the steeplechase film. The next shot showed the rider lying senseless on the ground beside the hedge,

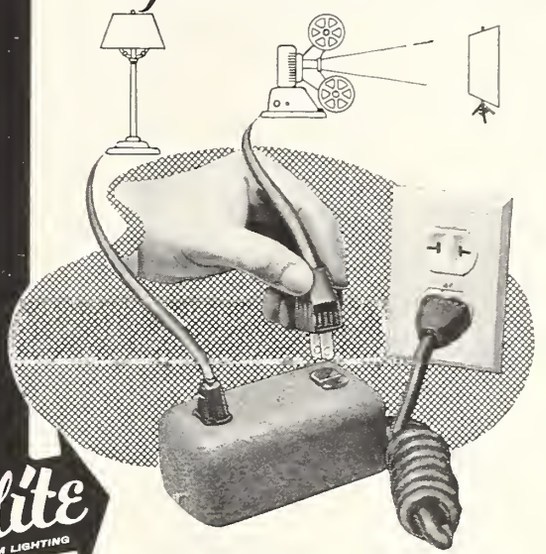
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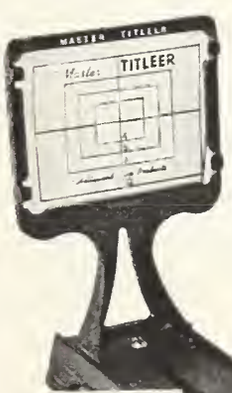
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while the horse was getting to his feet. Even getting the animal to lie down for this scene was half a morning's work.

This part of the film came out even better than was expected. The rider approaching the hedge, the distant shot of the horse falling and throwing his rider was pieced in as described, and then the closer shot in which the horse gets up on his feet again had all the aspects of professional continuity treatment.

Another ruse was resorted to in the scene which showed the hero rolling the boulder down upon the shack from the rim of the cliff above. In the first shots, a real 300 pound rock was used, and it did a very efficient job of smashing in the roof of the shack. The part of the scene in which the rock crashes into the shack was filmed and then the camera was stopped while the villain and his two remaining henchmen went inside. The camera started rolling again as they came out in surrender, their hands up. The shack itself was a masterpiece of lumber patchwork, which had been built by four of the boys on the Sunday morning that the scene was filmed.

When the film was developed, it became apparent that something different had to be done. Regardless of how heavy the rock really was and how much puffing and tugging it took to roll it off the cliff, it still looked like a very ordinary rock. It just wasn't photogenic enough to be classed as a *boulder!!*

This problem was solved when someone suggested making a fake boulder of straw and canvas. This was done and the scene was shot over again with the hero rolling a forty-pound, straw-filled "boulder" down upon the shack. The canvas cover had been streaked and daubed with assorted paints to give the effect of cracks and crevices, and as it catapaulted down the face of the cliff, scattering sand and smaller rocks behind it, it was appropriately described by a member of the cast as looking like "half a mountain."

In another scene, one of the outlaws was supposed to throw a knife at the hero, sticking it in the wall beside his head.

Numerous techniques were tried, including one complicated method in which the camera was turned upside down and then the film reversed when it was spliced into the rest of the picture.

With the camera filming in an upside down position, the knife sticking in the wood was pulled out of the wall by means of a strong black cord. Then, when the scene was turned around so that all the characters were rightside up, the action was naturally reversed. The knife, instead of appearing pulled out of the wood beside the hero's head, seemed, instead, to flash past and bury itself in the wall. Still, on the screen, it didn't look just right.

In the end, the simplest method of shooting the action proved the best. A given footage was taken of the fight between the hero and the villain. Then, while the hero was near the wall, the camera cut to the knife thrower drawing back his arm for the throw; this was followed by a closeup of the hero against the wall. The camera was then stopped, while the villian walked over and plunged the knife into the wood near the hero's head, leaving the blade quivering, then walked out of camera range. The camera started turning again and when the film was processed, the results were surprisingly satisfactory. It appeared that the villian was preparing to throw the dagger, and then when the camera cut to the hero, it showed the knife suddenly appearing in the wall beside his head.

In most cases the interiors were shot with photofloods for illumination, for the scenes which were supposed to take place in the cabin at the foot of the cliff, the numbered script again came into use. After the scene in which the rock crashes through the roof were finished, the roof and one side of the cabin were torn down. This allowed sunlight to come in through the top, and the open side of the building allowed the cameraman to maneuver about as he wished to shoot additional scenes.

In the beginning of the film, it was necessary to shoot a scene in which a horse is being broken to ride on the girl's ranch. All of the little scenes centering around this project were filmed with the principals in the cast, then when it came to shooting the actual broncobusting, the camera crew visited a professional horse trainer who was engaged in breaking a horse at the time. He obligingly put on the ten gallon hat of the player for whom he doubled, then boarded the twisting, bucking horse. The action was fast enough that his identity was obscurred on most of the film and the hat he wore of course marked him as one of the principals to complete the illusion. The greatest trouble encountered throughout the entire production period had to do with makeup.

EVERY filmer of amateur movies, whether a subscriber or not, is invited to submit his films to the editors of HOME MOVIES for review and helpful criticism. This free service applies to any type of picture whether it be your first movie or a pretentious photoplay effort. Aim of this service is to help you make bettter pictures.

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High school football stars are just naturally allergic to mascara-smeared eyebrows and carefully rouged cupid-bow lips. The fellows in the cast of Moon City Renegades were no exceptions. They were averse from the beginning about allowing a girl to apply the make-up for them. Yet, time after time, they applied the mascara or lipstick themselves with sad results.

The entire production was filmed with a Bell & Howell camera, using black and white film. A tripod setup was used whenever possible. This insured camera steadiness and consequently made the resulting sequences appear more professional than if they had been filmed as spur of the moment shots.

Lighting for interior shots was furnished by three large photo-flood lamps which were borrowed from the studio of a commercial photographer. For closeups, a special device known as a "power light" was used. This was a bar attached to the tripod and wired so that four 500-watt flood lamps could be brought to bear on the subject. This device swung with the swivel action of the camera, following the line of focus and giving the close-ups proper lighting at all times. Special fast panchromatic film was used for all interior scenes.

Reflectors used in the exterior scenes were of heavy fiber-board, given a heavy coat of calcimine. This offered the correct reflective qualities without causing glare. For most exterior scenes, particularly the "chase" shots, a wide-angle lens was regularly used.

But it wasn't the equipment so much nor the props that made this picture successful. Rather it was the enthusiasm of a group of movie amateurs to produce a worthwhile picture, and a cooperative spirit that saw the project through to a successful conclusion. *Moon City Renegades* stands as a tribute to the resourcefulness of North English's high school movie makers.

Give Subjects Something To Do . . .

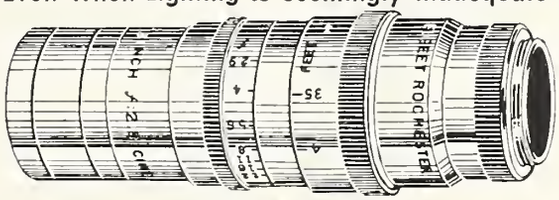
• *Continued from Page 329*

scene of the unexpected immediately after establishing the full situation, since the climax, so far as action is concerned, may come later than had been supposed. In these illustrations the subject not only brightens, on recovering from the initial and somewhat paralyzing surprise, but soon hurls herself from the chair for continued examination of the magazine on the floor.

During the year there are set occasions when opportunities for this kind of filming are generously presented. Christmas morning is one of the most obvious. Generally, there are bulky presents, too large for wrapping, in the decorated area. If the cameraman is fortunately

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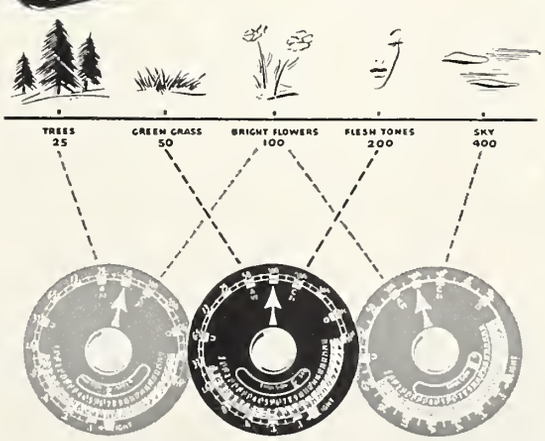
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able to arrive first on the scene, and to have lights and camera ready, he will capture hearty expressions of amazement and delight when the children enter. Close-ups, taken quickly while enthusiasm is still fresh, are natural continuations of the episode.

On birthdays, as at Christmas, the opening of packages produces a series of surprises — the last, by arrangement, being the most unbelievable. The first glimpse of the birthday cake is another moment of astonishment. Knowledge of where Easter eggs are most likely to be discovered can be used Easter morning by the far sighted photographer.

Then there are special occasions, such as the one here illustrated. Another would be the introduction of a desired pet to the new owner. A momentous event of this kind deserves a planned sequence, a small story even, leading to the key scene to do it complete justice.

First trips to strange places are sure to be full of novelty to the very young. Take the seasonal case of the department store Santa Claus. In the cities, a store probably can be found where, for the purpose of taking and selling still pictures of children sitting on his lap, Santa is well lighted so that black and white movies are possible at large apertures. This suggests securing scenes of preparation, the meeting with Santa, and perhaps a later examination by the child, in conclusion, of the resulting still picture.

A tour of the zoo is a likely situation for a series of surprises. What better climax than the subject rounding a corner and being confronted with the first real, live, and rather large elephant?

The procedure, then, is to anticipate what is going to startle, and to choose an advantageous spot from which to film the moment of realization. And, as suggested, it should not be supposed that the possibilities of a scene are exhausted as soon as the subject has grasped the situation. Often, when the surprise is great, there is a period of stunned inactivity.

There was the case of a three-year old who had been expected to show violent enthusiasm at the premier of the first movie in which he appeared. However, as scene followed scene, he quietly sat. In the dark he could not be observed to be displaying interest of any kind. But, near the end of the film, he suddenly came to life. He ran up to the screen and, dancing and shouting before it, reached out and cried, "I'm going to catch that little boy that's me!"

This is a common sequence of reaction to be anticipated when preparing for the surprise shot.

Movie Analyses . . .

• *Continued from Page 323*

dy Marshall. Produced and directed by S. Sylvan Simon. A Columbia picture.

To heighten realism for the sake of a fast-moving comedy, director S. Sylvan Simon decreed absolutely "flat" lighting for all chase sequences in Columbia's fast moving comedy, *The Fuller Brush Man.* Two hundred arc lights were placed with mathematical exactness at equal intervals overhead. There was no other light source. None was needed. Off white walls and the clutter of a warehouse where the scene was shot, were perfect foil for the ocean of incandescence above the activity.

With the lighting thus fixed, camera angles were changed at will. Fully twenty minutes of action were shot in something like two production days, a record which may stand for some time. The transitional trick used to denote movement of the story and passage of time was a brush from the salesman Red Skelton's suitcase. He would be shown replacing a brush in the suitcase, then a close-up of the brush would be shown, and next the audience would see Skelton looking at the same brush but in the surroundings of another house. Thus the unnecessary sequences of showing him going from door to door and punching doorbells were eliminated.

ROMANCE ON THE HIGH SEAS

Cinematography by Elwood Bredell, ASC. Directed by Michael Curtiz. Starring Jack Carson, Janis Page, Don DeFore, and Doris Day. Produced by Alex Gottlieb. A Warner Brothers picture.

After seeing Elwood Bredell photograph *The Killers,* Warner Bros. director Mike Curtiz decided to bring him and his imaginative camera treatment to help with the current Warner Bros. musical, *Romance On The High Seas.*

Possibly the most unusual photographic angle for the amateur to study in this picture is Bredell's clever framing of a Cuban dancer by shooting him through an ornamental reed birdcage. Besides making for an artistic composition, this shot was a pleasurable departure from usual perspective shots. Here, Bredell took advantage of the perspective reducing the dancer to almost midget size; by photographing him through the cage, he made it appear as if this dancer with the ruffled traditional Cuban costume was some sort of fantastic bird fluttering in the cage. As, gradually, the camera panned into a close-up, the effect of the bird-

cage as a frame was not lessened; now it merely served as decorative frame, enlarged to scale.

To heighten story interest, a rather light romantic plot is enhanced by bringing in pictorial interest of faraway places, such as Havana, or the high seas. "Travel," Bredell says, "can give any plot a shot in the arm."

THE WALLFLOWER

Cinematography by Carl Freund, ASC. Starring Robert Hutton, Joyce Reynolds, Janis Page. Produced by Alex Gottlieb, directed by Frederick de Cordova. A Warner Bros. picture.

In *Wallflower*, cameraman Carl Freund brings to the screen a technique simplifying the familiar and often expensive dissolves. He substitutes them by natural blackouts which come inevitably as the film rolls to the end of the spool. The action is again picked up as a scene emerges from this blackout. Various transition devices are used such as a blackout becoming the black cover of a book or the back of some person.

The transformation of a shy, studious girl advances the plot movement, as gradually she abandons eyeglasses and spinsterish hairdos for more eye-appeal.

BIG CITY

Cinematography by Robert Surtees, ASC. Starring Margaret O'Brien, Danny Thomas, Robert Preston, George Murphy, Karen Booth, Edward Arnold. Produced by Joe Pasternak. An MGM picture.

MGM's current *Big City* struck one of the screen's firsts in an unusual combination of screen tricks and plot twists. Margaret O'Brien, the picture's diminutive star, starts the story by bowing to the audience and introducing the characters of the story one by one. The idea is distantly reminiscent of the passion play of the Middle Ages when each actor came out and told the audience briefly what to expect of him in the play.

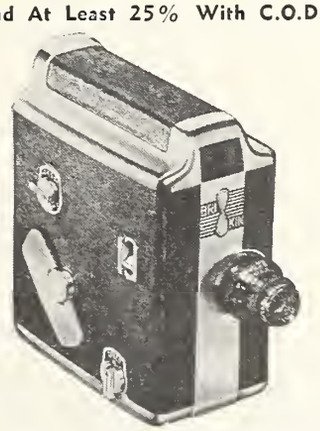
In line with the modern story the photography is completely realistic, and the camera is given the opportunity to be as dramatically selective as the human eye; in one of the sequences the camera is suspended on a high boom and swoops down on a church gathering, gradually narrowing the field of the lens' vision and moving in on one inevitable close-up, just as an eye might travel over a sea of faces looking for one it wants to see. The dramatic impact is tremendous.



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It's All In The Viewpoint . . .

o *Continued from Page 321*

The locale of our vacation was Hunter, New York, in the Catskill Mountains, where unlimited pictorial possibilities abound for the cameraist. We spent the first day of our vacation scouting for locations and exploring the countryside before training our camera upon it. It started to rain the next day and did not let up until three precious days of our week's vacation had passed without even taking the camera out of its case.

The fourth day we set out for the locations we had tentatively selected earlier. We spent most of the day searching for just the right spot for the opening shot, having discarded those locales previously selected, and much of the time was consumed in working out the action before starting to shoot.

I think our greatest difficulty was encountered in figuring out how to photograph the action and at the same time to include the beautiful background of mountains in the distance. I had to get the proper combination of sunlight for the scene and at the same time focus upon my subject in the most favorable manner. With all this, it did not leave much time for actual filming. Indeed the sun was beginning its western descent by the time we finally got around to shooting the opening scene.

Nature smiled beneficently upon us the following day, presenting bright sun and clear blue skies. We put in four hours of straight shooting, although considerable time was consumed in locating natural wood with which to construct the artist's rustic easel and the large stone for the artist to sit upon.

The sixth day was filled with bad breaks for us. After setting up the camera and making everything in readiness to shoot, it suddenly clouded up and rained again. We had to dismantle our equipment in haste and run for the shelter of our car. The storm ended abruptly and the sun came out bright once more, so we prepared again for one of our most difficult shots, which involved a method of operating the camera while both of us appeared in the scene.

We solved this by attaching a long string to the starting lever of the camera and running it through the grass and under logs, completely out of camera range, and thence to the artist, who pulled on the string and held it taught to set the camera in motion for the shot. No sooner was this tedious bit of shooting completed than it clouded up and began raining again.

Thus we had to plan on shooting the remaining scenes on the next and final day of our vacation, and also to make every inch of the film count, because I had been able to buy but one roll of Kodachrome. We had just enough film left to complete the picture. We couldn't risk any retakes, so the first shot was the final take.

To add to my troubles, I had no exposure meter and the sun kept popping in and out from behind the clouds. We had to wait for a clear patch of sky, sufficiently ample to insure the sun would shine long enough to complete the final shot. Luck was with us and we were able to pack our things at sunset, satisfied that we had just squeezed by with the single roll of film we had watched over so carefully.

Back home again, I set about to film the titles for which, luckily, I was able to acquire another roll of Kodachrome. For this photography, a Ciné Kodak Focusing Finder was used to line up the titles at close range. Title filming was done indoors, using regular Kodachrome and blue photofloods. Titles were composed with white block letters arranged on a black background and photographed, then double exposed



ELEMENT OF COMEDY

★ AN old-time director of comedies once remarked: "A gag or situation is only as funny as reaction to it." These are words of wisdom well worth considering by the movie amateur who would inject comedy gags or situations in his films. And every picture, even the most serious, should have its moments of humor. Comedy is universally understood. It enlivens even the dullest of subjects. And it goes a long way toward gaining audience sympathy and interest in a picture regardless of the topic. For this reason, there is rarely a picture shown on theatre screens that does not have comedy relief spotted at intervals throughout or a running gag interwoven in the action.

Basically, comedy springs from three main elements affecting human emotions: distress, incongruity, and inferiority. A pie in the face, a skid on a banana peel, a hot foot, or a man walking into a closed door are the slapstick equivalents of the element catalogued as distress.

Mr. Milquetoast; the doleful clown at the circus; the little fellow who cows in terror before the stern gaze of a muscle-bound superior; all compel our laughter because they represent a condition of life often inferior to our own.

over a colorful background composed of an artist's pallette decorated with an assortment of brushes and daubbed with colors.

By this time, the deadline for HOME MOVIES' Annual Amateur Contest was fast drawing near and I wanted to get my film "under the wire" before the contest closed. Shooting the titles occupied more time than I had anticipated, and then, to add to the delay, there was a hitch in getting my title film through the processing plant, with the result that I had to set out and trace down the film personally. After picking the film up at Flushing, I rushed to the La Guardia Air Field, spliced the titles into my film, using my car as a workshop, then finally got the film into the mails at 11:30 A.M. on the 29th of September. But hard luck continued to dog my picture, and after all the trials and tribulations, another hitch occurred in air mail transportation with the result that the film arrived in Hollywood several days later—too late to be eligible for the contest.

I feel adequately compensated for my efforts, however, in the 3-Star Merit Leader which was awarded this film by HOME MOVIES' reviewing staff, and hope to enter it in HOME MOVIES' 1948 contest.

I think the great lesson we learned is that it does take more time and considerable planning to make a good home movie than one filmed on a hit-or-miss basis. So many filmers on vacation use their ciné cameras much the same as a candid camera or a box Brownie, shooting first one vista and another that add up to zero on the screen, as far as continuity is concerned.

We simply asked ourselves, "What would a person do in a pictorial setting like this that would be interesting?" and sought to develop a story from this point. We thought of vacationists shooting pictures, but that action now is so commonplace it creates little interest. We thought of all the other things that people do on their vacation: hiking, fishing, camping, etc., but none of these activities, we reasoned, offered the possibilities to include so logically the pictorial setting of the locale as would a story of an artist ostensibly painting the scenery.

In the picture, we see the artist trudging through a meadow with his paint box and palette. He stops frequently to view the vista before him, following the practice of most artists in extending the arm and gauging perspective in relation to size of the thumb on his hand. After doing this a few times, he finally settles upon a spot to set up his easel. But bringing none along, he makes one of old tree branches he readily picks up among the grass at his feet.

Upon this easel he sets his canvas, opens his kit of paints and brushes, and taking careful measurement again with his thumb, proceeds to sketch the outline of his picture. The camera is kept out of range of the canvas, it being part of the plot to withhold the artist's work from view until the closing scenes.

Presently a wanderer comes upon the artist and stands for a moment watching him as he carefully checks perspective of the scene before him again with outstretched arm and upright thumb. Suddenly the observer doubles up in a fit of laughter at what he sees on the canvas. The artist turns to him and asks, "Don't you like it?"

And then the work of art is revealed—a carefully painted closeup of the subject of the artist's frequent observation—his thumb!

We deliberately created a measure of suspense by withholding the work of the artist from the screen until the very last, so that the climax would come suddenly through revealing the gag painting in the closing scene. Carefully intercut between the shots of the artist with the calculating thumb were shots of the surrounding country, ostensibly that which the artist had considered painting.

Tested Formulas For Processing . . .

• *Continued from Page 331*

Modern formulas use two ingredients to replace the unreliable ammonia. For the alkali, either sodium carbonate or caustic soda (sodium hydroxide) is the usual choice, and for the solvent, either potassium thiocyanate or hypo. For continuous machine processing, the thiocyanate holds up somewhat better, but in the formulas which we shall give here, hypo is called for as being simpler for the amateur to handle. Many amateurs will have plain hypo in the darkroom. The thiocyanate is highly hygroscopic, and once opened the crystals become soggy and of uncertain strength. Hypo is cheap and offers no special storage difficulties.

The chemicals which you will need for the complete processing sequence are as follows:

Metol
Hydroquinone
Sodium sulphite, dry
Caustic soda (sodium hydroxide)
Potassium bromide
Hypo (sodium thiosulphate)



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Potassium dichromate (or bichromate)
Sulphuric acid
Pinacryptol green, or a similar desensitizer (optional)
Any normal print developer, such as D-72, Dektol, 55-D, Amidol, or the like.

The sulphite and the hypo are cheap, and you might as well get a half pound or pound. Get a quarter pound of the bromide, the caustic soda and the bichromate. A small bottle of the acid, and minimum quantities of the metol, the hydroquinone and the pinacryptol green will give you enough chemicals to keep you busy for some little time.

To give credit where credit is due, the basic formula to be given here is one worked out some years ago by a friend of the writer, P. K. Turner, in London, who has contributed many fine articles to The British Journal of Photography. It is unusually flexible, and lends itself well to correction for over and under exposure.

Here is the basic developer formula:

Metol	2.5 grams
Sulphite	20.0 "
Hydroquinone	5.0 "
Caustic soda	2.5 "
Water to make	100.0 c. c.

This is a rather concentrated stock solution, so you will do well to have the water at about 125 F. Dissolve the chemicals, one at a time, in the order named. You will also need some 12% hypo solution and some 10% bromide solution. These can be made up in any reasonable quantity, using the following proportions:

Hypo	12 grams
Water to make	100 c. c.
Potassium bromide	10 grams
Water to make	100 c. c.

The normal first developer bath is made up in the following proportions: one part developer stock solution, one part hypo solution, one part bromide solution, ten parts water. At a temperature between 65 and 70 F., this will correctly develop the usual reversal films (such as Super-X and Super-XX) in 5 minutes.

By far the best way to tackle processing is to expose a few feet to be used as test strips. If possible, use something which you are pretty sure is correctly exposed, so that you won't have too many "unknowns" at this stage of the proceedings.

After developing the test strip for 5 minutes, wash for a couple of minutes; then subject it to the following bleach bath:

Water	1000 c. c.
Bichromate	8 grams
Sulphuric acid	12 c. c.

In making up this bath, first dissolve the bichromate (crushing it to a powder helps), then add the acid to the orange solution, slowly and with plenty of stirring.

Bleach the test strip for 5 minutes, wash briefly, then have a look at it. If development has been correct, there should be just a faintly visible veil of silver bromide over the highlights. If there is not, try a strip at 3½ minutes. If there is a considerable amount of silver bromide still left in the highlights, try developing a strip for 7 minutes.

Once you have established the correct time, this will be your developing time from then on, on that kind of film. Now put a piece through the whole process, as follows:

Develop	5 min.
(or whatever you have found correct)	
Wash	5 min.
Bleach	5 min.
Wash	2 min.
Clear (see below)	5 min.
Wash	2 min.
Re-expose (see below)	30 sec.
Re-develop	As needed

The clearing bath is simply a 3% solution of sodium sulphite, made up as follows:

Sodium sulphite	30 grams
Water to make	1000 c.c.

Re-exposure calls for a little experiment. Try 15 seconds on each side at about one foot from a No. 1 photoflood, and if the film doesn't develop fully, give it a little more. Avoid an undue excess; it will only heat up the film and increase the danger of reticulation.

The film should be given first development and washed in total darkness; after it is in the bleach, white light may be turned on and left on till the end.

Re-development may be in any vigorous, non-staining developer. Amidol is excellent, so is Dektol or D-72 or 55-D. Or you may use your stock developer, diluting but omitting the bromide and hypo. Develop until it is equally black on both sides. Then give it five minutes in a standard Acid Hardening Fixing Bath (mainly to toughen it up a bit after what it has been through), wash for ten minutes, and dry.

A somewhat neater way of finding the correct exposure time is to first desensitize the film, so that it can be developed under moderate light. Make up a 1:10,000 solution of pinacryptol green, as follows:

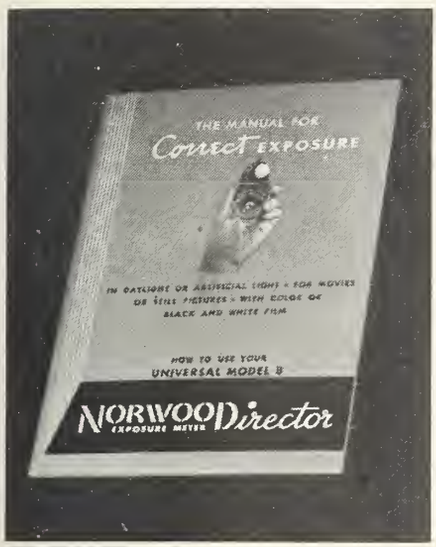
Pinacryptol green	0.1 gram
Water	1000.0 c. c.

Bathe the film in this for three minutes in total darkness. Turn on a small light. Place film in developer. Count seconds until highlights begin to appear. Multiply this by 40, which will give the correct total development time. If it takes 8 seconds, 8x40 is 320 seconds, or 5 minutes 20 seconds.

• *Continued on Page 358*

News of What's NEW . . .

In Home Movie Equipment And Accessories



Exposure Manual

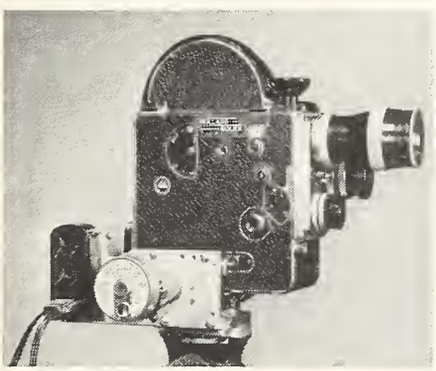
American Bolex Company, Inc., New York, distributors of the new Norwood Director exposure meter, have prepared a valuable instruction manual for users of this meter. Probably no other meter instruction book offers so much direct guidance on how to improve the quality of one's photographic work. In addition to instructions for use with still and cine cameras and in flash photography, the book contains charts on "exposure correction for close-ups," and for use of meter when either Wabash or G. E. photoflash bulbs are used. An interesting question and answer chapter further clarifies use of meter and many of the techniques for improving photography.

A copy of the manual has been mailed to every registered owner of a model B Norwood Director meter. All meters sold henceforth will be accompanied by a copy also.

The American Bolex Company, incidentally, now make a final calibration test of every Norwood Director meter before shipping from factory. Test is recorded on a slip which is packaged with the meter. The company is said to be the only manufacturer of meters who makes and records a four-point check against an approved light standard.

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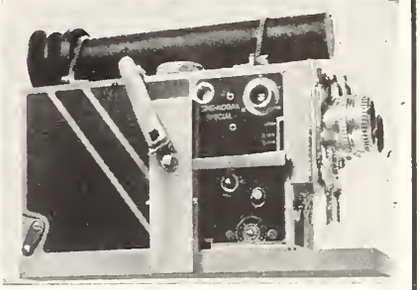
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• *Continued on Page 357*



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● EASTMAN optical finder for Cine Kodak Special, 16mm. Extra bracket for additional chambers. Has not been used. $75.00. J. E. WALLACE, 2220 Wrocklaoe Ave., Louisville 5, Ky.

● 8UY DIRECT! 8mm., 16mm. Cameras, Projectors, Still Cameras, Equipment. Save Dealer's Profit. New Directory 25c. CAMERA, 126-1 Lexington Ave., New York 16, New York.

● WILL trade RCA 16mm. single system sound camera for 8erndt-Maurer S.O.F. recorder 16mm. H. FULTON, 1839-15th St., Cuyahoga Falls, Ohio.

EQUIPMENT FOR SALE

● CINE Kodak 16mm. Magazine, F/1.9 lens, also 3" f/4.5 and wide angle hyper cinor Berthiot camera with special 1x1 picture and delayed action attachment. Focusing attachment. Color W Filter for daylight—perfect condition. J. CHOLLOT, 457 So. Ardmore, Los Angeles 5, California.

● PARTS MADE for cameras, projectors or any small machine. Experimental and Development. KENSINGTON CAMERA SHOP, 1 Conn. Ave., Kensington, Md. Telephones: Shop—PL-0596; Night—NO-8197.

● AMPRO 16mm. sound projector w/speaker. Exc. cond., $350. Victor 40B $325. Particulars. RO8ERT SALMON, 3558 So. 11th East, Salt Lake City, Utah.

WANTED

● SHOTGUNS, TARGET PISTOLS AND RIFLES accepted in trade on cameras, projectors, screens editors, and everything photographic. If you have equipment of this type to trade in or if you wish to trade in your present photographic equipment toward new merchandise soon to be received, you will find our present allowances more than liberal. Write, describing your equipment and we will quote our allowances by return mail. NATIONAL CAMERA EXCHANGE, 86 So. 6th St., Minneapolis 2, Minn.

● WANTED—Used 16mm. sound FEATURES in good condition. Give title, condition and price desired. Will purchase complete private sound film libraries. What have you to offer? TED KRUGER, 3145 N. Broad St., Phila., Penna.

● LABORATORY Projection Reels, 8mm. We pay (in trade) 4c for 50' and 2½c for 30' reels and refund postage! Ask for DeLuxe 40-page 1948 Catalog! ESO-S, 47th & Holly, Kansas City 2, Mo.

● WANTED: Silent 16mm. features, starring Richard Talmadge. Must be new or in almost new condition. PETER SOMMER, 1727 Barnum Ave., 8ridgeport 8, Conn.

● WANTED: 100 Glamour movie enthusiasts who consider themselves to be hard to satisfy. Tantalizing FEATURETTE booklet free. Send 3c stamp. SUPERLATIVE, Montrose, California.

● WANTED wide angle lens for 16mm. "C" mount camera. BURT W. LYNDE, 1127 Frazier Street, Topeka, Kansas.

● WANTED—Used equipment. Bargain list on request. PETERS, 41-B South 4th St., Allentown, Pa.

FILMS FOR RENT OR SALE

● SPECIAL SUMMER SALE 16mm. Sound and Silent. Want a real buy in films? Take advantage of the latest I.C.S. CLOSEOUT of 16mm. sound and silent films—features, comedies, educationals, cartoons, novelties, etc. Send for NEW "List A" TODAY, enclosing 3c stamp. Give name of your projector and specify whether sound or silent films are desired. INSTITUTIONAL CINEMA SERVICE, INC., 1560-H Broadway, New York 19, N. Y.

● JOIN THE MIDWEST DOLLAR-A-WEEK CLUB! Members may now enjoy the finest 8mm. and 16mm. home movie entertainment for only $1.00 a full week showing; PLUS, free film each month, attractive discounts, etc. Only a limited number can join. Send $1.00 TODAY; specify size and make of projector. Membership film and complete details will be sent at once. Write now! MIDWEST FILM CLU8 Dept. 103, 4312 Washington Blvd., Chicago 24, Illinois.

● ART Film & Art Subjects. Get them all from 8enefit. Be first with the best. Our special bulletins inform you of all new subjects immediately on release. Write now for free catalogue of over 100 8mm. and 16mm. subjects now in stock. Illustrated folder of fifty glamorous poses by 8runo now available. Send for your free copy today. 8ENEFIT CORP., 3807-A Benefit St., 8altimore 24, Md.

● SUPERB Kodachrome home movies! "Atomic Fury," "Grand Canyon," "Yellowstone," "Yosemite," "Bryce," "Zion," "Petrified Forest." Dozens of others. Each 8mm., 50 ft., $6.50 (black-and-white, $1.75); 16mm., 100 ft., $13.00 (black-and-white, $3.50). Catalog 25c. No C.O.D.s. WORLD IN COLOR, Elmira, N. Y.

● A 8UY—Churches, schools, roadshowmen—The most sensational offering yet made to the film world in 16mm. sound features is now introduced under our club plan. Write for information. VALLEY RADIO CO. FILM DIVISION, 142 Broad St., Pawtucket, R. I.

● FASHIONS IN MAGIC—Swell entertainment for everybody. Our clever Magician fools everyone. NO TRICK PHOTOGRAPHY EMPLOYED. 16mm. B&W $14.75, 8mm., B&W $7.50. SHERWOOD PICTURES, 1569 Broadway, Brooklyn 7, N. Y.

● ART MOVIES of beautiful figure models. "Backstage in Burlesque" 100 ft. 8mm., $5.50. "Peeling Miss" 100 ft. 16mm. $6.00. Kodak Super X 50 ft. 16mm. magazine, $2.25 ea., 5 for $11.00. CAMERA PLACE, 3707 Eastern Avenue H, 8altimore 24, Md.

FILMS FOR RENT OR SALE

● 8RAND-NEW Tom Mix, Gene Autry, Tex Ritter, and Ken Maynard Westerns! Shirley Temple Comedies! Prices and circulars on request. 16mm. sound projectors—$129.50! CHARLES HUNTER, 29 John, Rennsselaer, New York.

● "SHE"—Famous Color Slide Indescribable; only 40c, Special Listing. Extraordinary Slides and Photos. NOVEL ART, Dept. 8, 8ox 1107, Hollywood, California.

● "CREAM of the Crop." Hollywood's TOP GLAMOUR selections. Art slides, movies, photos. Samples 10c. THOMAS, 2709 West Avenue 34, Los Angeles 41, California.

● EXCITING movies. Beautiful alluring art models. 4 new 100' 16mm. releases $6.00 per reel. Send dime for sample strip and list to GLAMOUR FILMS, P.O. 8ox 1844, Bridgeport 1, Conn.

● LATEST releases Castle Official Pictorial 8-16mm. silent, sound films. Sales, rentals, exchanges. Catalogue listing over 3000 films, accessories, etc., 2-3c stamps. REED, 7508 Third Ave., Brooklyn, N. Y.

● NEW Caesarian delivery—Latest hospital photography now available 400 ft. Kodachrome—B&W. 8mm. and 16mm. MEDICAL RESEARCH FILM LI8RARY, Dept. G. 1569 8roadway, 8rooklyn, N. Y.

● YOU ARE INVITED to join the newest film club. Wonderful cash savings to members. Send stamp for details. 8ONNIE'S FILM CLUB, 422 Haven Avenue, Hamilton, Ohio.

● DEALERS. The better glamourized movies are produced and stocked by us. For discounts write on your business letter head to—SUPERLATIVE, Montrose, California.

● GREATEST glamour movie! "Miss America of 1947," 8mm., 50 ft., $2.00; 16mm., 100 ft., $4.00. 83 subject catalog, 10c. Glamour, travel, novelty. WORLD IN COLOR, Elmira, N. Y.

● MARY Pickford in FRIENDS, Charlie Chaplin in THE CIRCUS, Griffith's BIRTH OF A NATION, Mack Sennett & Lloyd Hamilton comedies. 16mm. MOVIE CLASSICS, 8ox 3602, Philadelphia 25, Pa.

● CANADIANS—Send for Castle, Official, Pictoreel, Silent and Sound film lists. Lowest prices. CADWALLADER'S, 996 Weston Road, Toronto 9, Ontario.

● GREAT Train Robbery, one reel 16mm. sound or silent. America's First Feature Film. JU8ILEE, 723 7th Avenue, New York, N. Y.

● COLOR SHORTS. 16mm. only 100' Kodachrome $16.50. Write for list. WURTELE FILM PRODUCTIONS, 8ox 504, Orlando, Florida.

● SOUND shows $2.00 per day. Reduced prices on films and equipment. Send for catalog. JENKINS' AUDIFILMS, 8ox 395, Selma, Alabama.

● USED and new Castle films. 8-16mm. silent and sound. Send for lists. ALVES PHOTO SERVICE, INC. 14 Storrs Ave., Braintree 84, Mass.

● FREE. Our 25c brochure of tantalizing glamour movies. Send stamped self addressed envelope. LIMITED SUPPLY. SUPERLATIVE, Montrose, Calif.

● "MIDNIGHT FANTASY" feature 8mm. rental $1.50. Purchase $14.75. Guaranteed entertainment! ESO-S, 47th & Holly, Kansas City 2, Mo.

● THRILLING 8mm-16mm. Movies! Catalog free. FINE ARTS PRODUCTIONS, 8ox 2084-X San Antonio 6, Tex.

● ART FILM LISTS GALORE! 10c, no more! 8 & C FILM SERVICE, 561 Michigan, Detroit 26, Michigan.

● FILM LISTS GALORE: 10c, no more! B & C FILM SERVICE, 561 Michigan, Detroit 26, Mich.

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● KODAK SUPER-X MOVIE FILM at give-away prices! Gov't surplus but Good as Gold! Tested and fully guaranteed. 16mm. 100' $2.95; 50' Magazine $2.50; 8mm. 25' Double 8 $1.65. Processing included. STOCK UP FOR SUMMER SHOOTIN'! FOTOSHOP, Room 175, 18 E. 42nd St., New York City 17.

● BOLEX 8mm. owners attention! 100 ft. rolls Anscocolor double 8mm. $11.95! (Processing $2.00 at our plant.) Other ESO-S 100 ft. double 8mm. films; DELUXE SEPIA, $6.00, SUPREME X $5.50, both processed without additional charge. ESO-S, 47th and Holly, Kansas City 2, Missouri.

● MOVIE FILM AT TREMENDOUS SAVINGS! Kodak Super X, Gov't stock. Tested. Guaranteed! 16mm. 100 ft., $2.95; 50 ft. magazine, $2.50; Double 8mm. 25 ft. $1.65; Super XX, 50c add'l each roll. FREE PROCESSING. Fast service. PHOTO SURE PLUS SALES, 8ox C10, 12 Duane St., New York City.

● "NEGPO" titling film, spooled dalite-loading, processing free! 8lack letters on white background will project white-on-black! Double 8mm. $1.25; 16mm. (100'), $2.25. Deduct 10% for 3 roll orders. ESO-S, 47th and Holly, Kansas City 2, Missouri.

● GUARANTEED DuPont Weston 24 Panchromatic reversible Surplus 16mm. film ready for use on 100' spools, $1.35. Processing available at our plant, $1.25. ESO-S, 47th & Holly, Kansas City, Mo.

● SOUND 16mm. camera film for 16mm. Sound Cameras, B winding. Sold with free finishing at $4.45 per 100' roll: outdoor Westen 16. Indoor Westen 100' film, $5.95! ESO-S, 47th and Holly, Kansas City 2, Missouri.

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CAMERA FILM

● CORONA Bulk film! Fresh film—NOT war surplus, NOT negative, but reversal panochromatic with black silver anti-halation backing. Speed Weston 32, ASA 40; 100 ft. roll, or B/8, $3.45. Processing not included. CORONA FILM LABS, 1028 New York Ave., Brooklyn 3, N. Y.

● DOUBLE 8mm. Weston 12, anti-halo film, three rolls double 8mm. $3.45; six rolls single 8mm. for Univex, $4.60. Fresh-dated! Processing free! ESO-S, 47th and Holly, Kansas City 2, Missouri.

● GUN CAMERA PACKS Super X. Guaranteed processing included, $2.00. OFFICIAL FILM LAB., 8130 South Main Street, Los Angeles, California. TH-2147.

● FILM fast panchromatic guaranteed quality, 100-ft. 16mm. $3.45; 50-ft. 16mm. magazines, $2.25; 25-ft. 8mm. spools, $1.45. Processing Free! M. K. PHOTO, 451 Continental, Detroit 14, Michigan.

● GUARANTEED fresh 400' 16mm. positive bulk film, $4.50 postpaid! New 100' camera spools with cans, 25c per set. ESO-S, 47th and Holly, Kansas City 2, Missouri.

● REPERFORATION any brand 16mm. b&w or color film for use in 8mm. cameras! Perforations guaranteed. $2.00 per 100 roll. Mail films insured marked "reperforate" for ESO-S, 47th and Holly, Kansas City 2, Missouri.

● COMPARE PRICES. 25' double 8mm. non-halation $1.25. Magazine 16mm. $1.75. 100' 16mm. $2.25. Ready-made titles 15c. Special rolls 16mm. $1.75, developing included. AMBASSADOR, 479-A Quincy Street, Brooklyn 21, N. Y.

● COLOR film for single 8mm. Univex, Revere and B and H. Guaranteed fresh! Processing free! $2.25 per 25' roll; three rolls, $6.50. ESO-S, 47th and Holly, Kansas City, Missouri.

LABORATORY SERVICES

● MOVIE FILM PROCESSING. Finest Automatic Machine Processing, 8mm. 16mm. 48-hour service. Also duplicating, editing, titling, other lab. services. Send for list of prices. FOTOSHOP INC., Room 151, 18 E. 42nd St., New York City 17.

● REVERSAL or Negative Motion Picture Processing, 100 ft. 16mm., $1.00; 50 ft. 16mm., 75c; 25 ft. Double 8mm., 50c. Prices include return postage except C.O.D.'s. RITTER CINEMA SERVICE, P. O. Box 628, Oak Park, Illinois.

● FOREIGN-make color and b&w, 16mm., 8mm., and 9½mm. films processed. Bulk films finished at competitive prices. (Dealer courtesy.) Address ESO-S, 47th and Holly, Kansas City 2, Missouri.

● ANY size movie film enlarged to beautiful PHOTOGRAPHS, 3 Wallet size, two 5x7 or one 8x10 for $1.00. ARTCRAFT, 1602 Coney Island, Brooklyn 30, New York.

● MOVIE Film Processing Gun Camera Packs, 75c; 100 ft. rolls, $1.00; 25 ft. Double 8, 50c. One day service. OFFICIAL FILM LAB., 8130 South Main Street, Los Angeles, California. TH-2147.

LABORATORY SERVICES

● PROCESSING Service: 35mm. Eastman Direct Positive and 35mm. Ansco Hypan Reversible films, unmounted 18 or 36 exposure, 50c each. Ansco Color either Tungsten or Daylight type 35mm. cartridges $1.00. Prompt service. ESO-S, 47th and Holly, Kansas City, Mo.

● TWO enlargements and negative from your moviefilm. Send frames and one dollar. CURIOPHOTO, 1187 Jerome Ave., New York 52, N. Y.

● NO Negative? Send picture and one dollar for new negative and enlargement. CURIOPHOTO, 1187 Jerome Ave., New York 52, New York.

TITLES AND SUPPLIES

● NOW! By special arrangement with the artist the attractive titles which appear in HOME MOVIES each month may be had already made for you. Send 25c for end title and list. EMKAY LABORATORY SERVICES, 2139 Gen. Taylor, New Orleans 15, La.

● MAKING MOVIE TITLES. Free booklet tells how in detail. WESTWOOD CINE SHOP, 635 Victoria St., San Francisco, California.

FILMS FOR EXCHANGE

● Tired of your films? Swap them! No cash charge. Send for our swap plan. HARVEY R. IRIS, Box 539, Brockton, Mass.

● 16MM. sound film exchanged. Trade in your films for others, $2.00 a reel. ARTCRAFT MOVIES, 1645 Market Street, San Francisco, California.

MISCELLANEOUS

● BENEFIT's Strip-O-Slides now available. Needed by every artist. 25 Art Studies in life-like color on 35mm. film strip complete with 25 readymounts. Only $2.95 postpaid. (Add 10c for first class mail!) Series 1, 2, 3, 4 now available. Extra Special Viewer for $1.50 when ordered with Strip10-Slides. BENEFIT CORPORATION, 3807-A Benefit St., Baltimore 24, Md.

● Something new in 2x2! 100 New Original Art Slides, full frame, Ansco Color, NEVER BEFORE OFFERED! Mounted Slides! 10 for $4.50; 20 for $8.50; 30 for $12.50; 40 for $15.50. No C.O.D.'s. All orders shipped postpaid. BENEFIT CORPORATION, 3807-A Benefit St, Baltimore 24, Md.

● DISTRIBUTORS wanted: Make big money selling our new sensational movies. Send for sample 16mm. S. O. F. $10.00. 16mm. silent $7.50, 8mm. $2.50 and receive our full wholesale price list. ULTRA PICTURES, P. O. 319 North Hollywood, Calif. Dept. H.

● DEALERS! Sensational 8mm.-16mm. Movies. Fast sellers. Big profits. Circulars available without cost. Your imprint. Write today. FINE ARTS FILM PRODUCTIONS, Box 2084, San Antonio, Texas.

● REELS—16mm. 400' steel. Three for dollar while they last. D. M. BROWN, 817 Twelfth Street, Alamogordo, New Mexico.

News Of What's New . . .

● *Continued from Page 355*

producing of sound on film. Copies of this booklet are available to Home Movies' readers at 10c each. Write Ampro Corporation, 2835 N. Western Avenue, Chicago 18, Illinois.



New Kodascope "8"

An improved model of the famous Kodascope Eight-90 Projector — the Eight-90A—has been announced by the Eastman Kodak Company. Featuring 400-foot reel capacity, the new projector will permit showings up to 30 minutes in length without the necessity of changing reels.

Essentially, the Kodascope Eight-90A Projector is the same fine projector as the justly popular Eight-90. A taller base and extended reel arms make the difference. The new projector, with Lumenized Kodak Projection Ektanon Lens 1-inch f 1.6, 750-watt lamp, and carrying case, will be priced at $185.

Title Booklet

Of interest to users of the Mult-Efex Titler is a new instruction booklet which gives complete, easy to follow instructions with illustrations of many of the various titles and special effects obtainable with the titler.

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Hollywood Brand Movie Film



Fine Grain — Fast Pan
25 ft. Dbl. 8mm. $2.25
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Experimental Workshop . . .

• *Continued from Page 335*

of 1/8″ and 3/16″ in width. This slips easily over front end of the projector lens. Around perimeter of the ring, I drilled and tapped six evenly-spaced holes to take 4-40 slotted set screws. The screws were trimmed in length so that when the ring is secured to the lens barrel, heads of the screws seat themselves to the ring, thus affording added gripping area for the fingers in adjusting the lens.—*Jean F. Schweizer, Irvington, N. J.*

Lettering Titles

Movie makers who are a bit "shaky" with a ball-point pen in lettering titles, may find a helpful suggestion in the method which I have followed successfully in making such titles.

I letter the titles on translucent onion skin paper which is laid over a sheet of paper with uniform horizontal and vertical lines ruled in ink, which serve as a lettering guide. I then "print out" the title text with rubber stamps (I use both 1/2″ and 3/4″ sizes). A heavily inked impression is not desirable because the outline of each letter is subsequently traced and then inked in with a ball-point pen. The titles are then photographed with positive film which nets titles on dark background with white letters.—*Walter A. Hopson, Jr., Berlin, Germany.*

Tested Formulas . . .

• *Continued from Page 354*

So much for correctly exposed reversal film. In the future, when the image appears too quickly, indicating over exposure, double the amount of bromide and run another test strip through. If it comes up slowly, cut the bromide in half; in extreme cases, halve the bromide and increase the hypo by a quarter or half. Juggling these two controls—the amount of bromide and the amount of hypo—will give you a very considerable degree of control over wrongly exposed shots, within reason.

In the case of positive stock, you can use a red or orange safelight and determine the time by inspection. Develop until the highlights are nearly (but not quite) as dark from the back as from the front. The time will probably be nearer two minutes than five.

If you would like to carry out the processing without re-exposure to light (such as in a closed tank) you might try this formula, worked out by Miniature Camera Magazine (England):

Potassium metabisulphite	15 grams
Sodium hydrosulphite (NOT HYPO)	5 grams
Water	500 c. c.
Pinacryptol green 1:10,000)	3.5 c. c.

Place the film in this for 15 minutes directly after the clearing bath; then fix, wash and dry.

Information Please . .

• *Continued from Page 318*

was shining brightly and there was no fog nor mist. I made the shot using a stop of f/8 with regular Kodachrome. Upon projecting the picture, the rainbow appeared slightly blurred and only the orange color was genuinely visible.

A—Catching a rainbow with your movie camera is almost as difficult as catching one with one's hands. To get a rainbow shot just right is often a matter of sheer luck. Actually you should use the same exposure you would for the same scene when no rainbow exists; but your exposure must be correct. It should also be remembered that colors in the rainbow are very delicate, elusive, and, under some conditions, constantly changing in density, and sometimes may not register too sharply on color film.

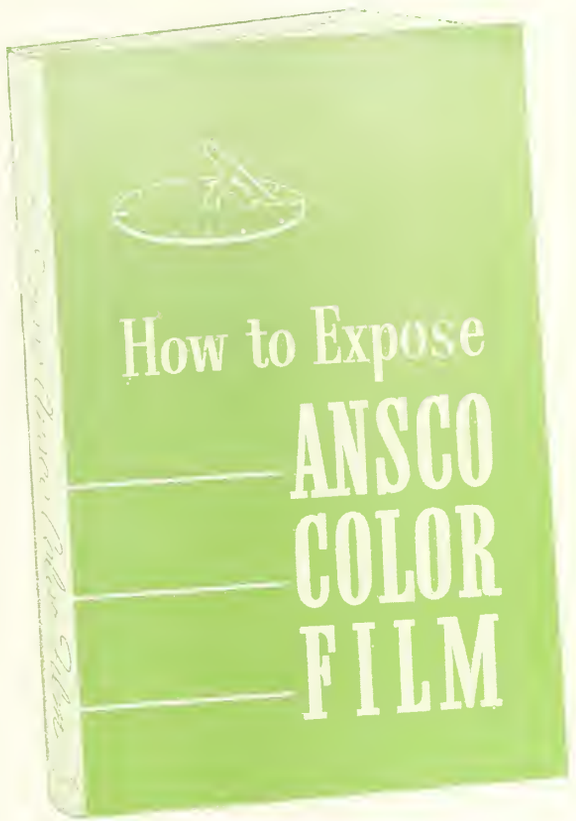
A New Book On The Newest Color Film

Contains A Special Section Devoted To 8mm. and 16mm. Movies

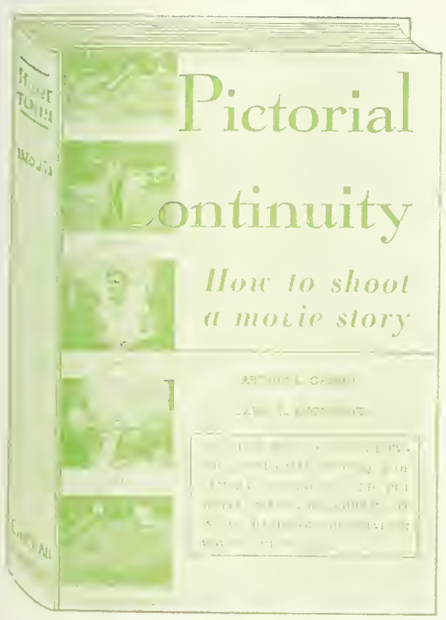
Whether your camera hobby is shooting stills or movies here is an excellent technical book for your workshop library. Twenty-five chapters cover full scope of the subject of Ansco Color, and there are exposure tables, alphabetical source index, and a summary of correction and conversion filters.

Lars Moen, whose fascinating and informative articles appear regularly in Home Movies, wrote the book with the able collaboration of such top-flight specialists as Hartley Harrison on correct filter usage; Wally Westmore on make-up; Dorlan of Hollywood provided studio space for indoor tests; Ansco very generously contributed much technical assistance as well as permission to reproduce their series of color plates.

No cameraist seriously interested in color photography should be without it.



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The Eight-25 has *f*/2.7 Lumenized lens; fixed focus; exposure guide; automatic film footage indicator. See this most convenient of all movie cameras at your Kodak dealer's.

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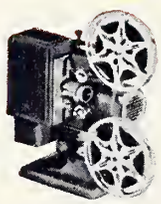
The Supply Situation

Though Kodak is making more cameras, projectors, and film than ever before, the demand is greater, too. Keep in touch with your Kodak dealer.

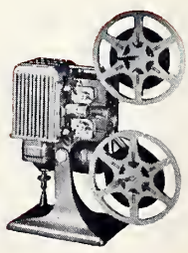
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Kodascope Eight-33 with *f*/2 lens and 500-watt lamp, a grand little projector for home shows. $78.



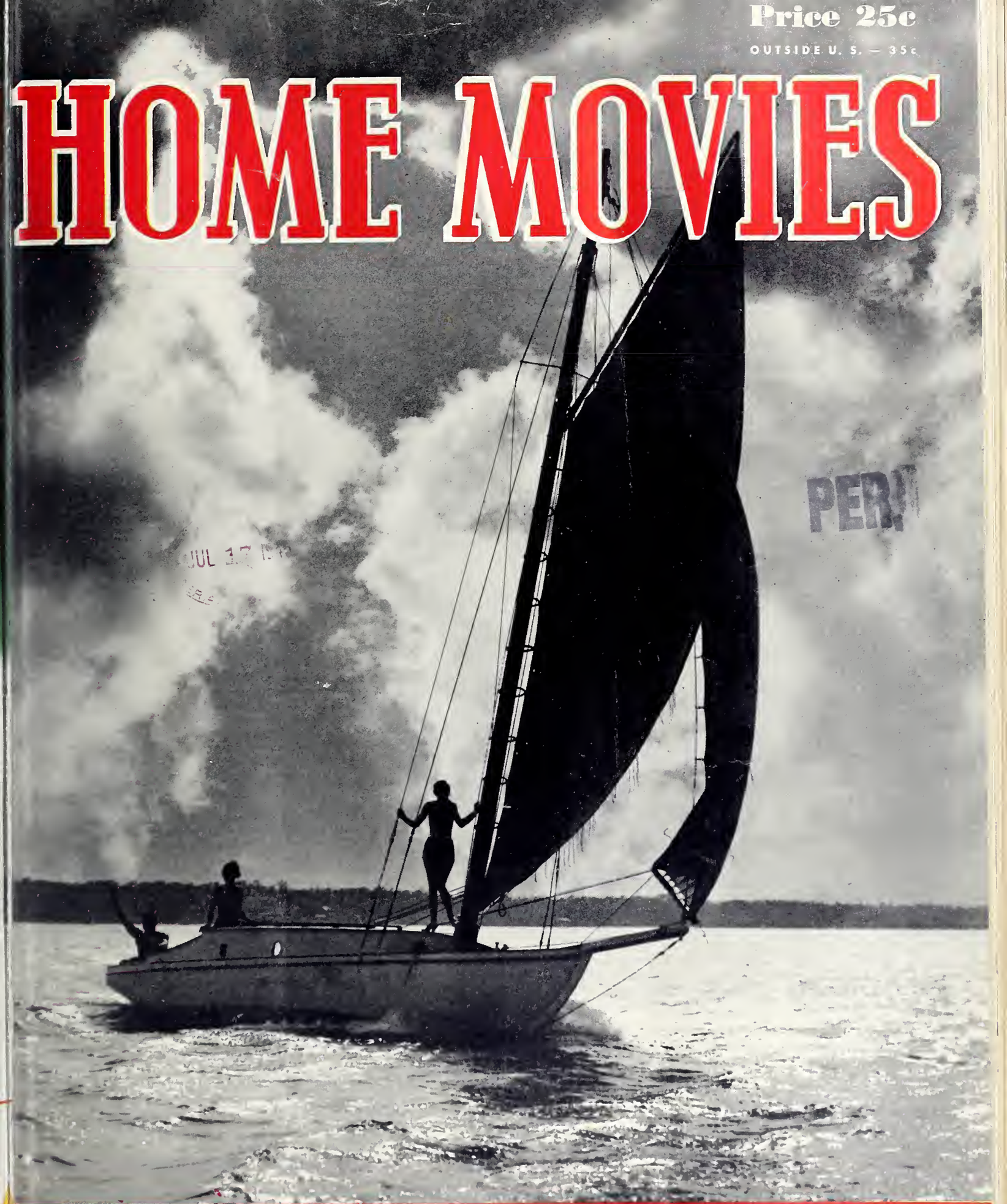
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HOME MOVIES



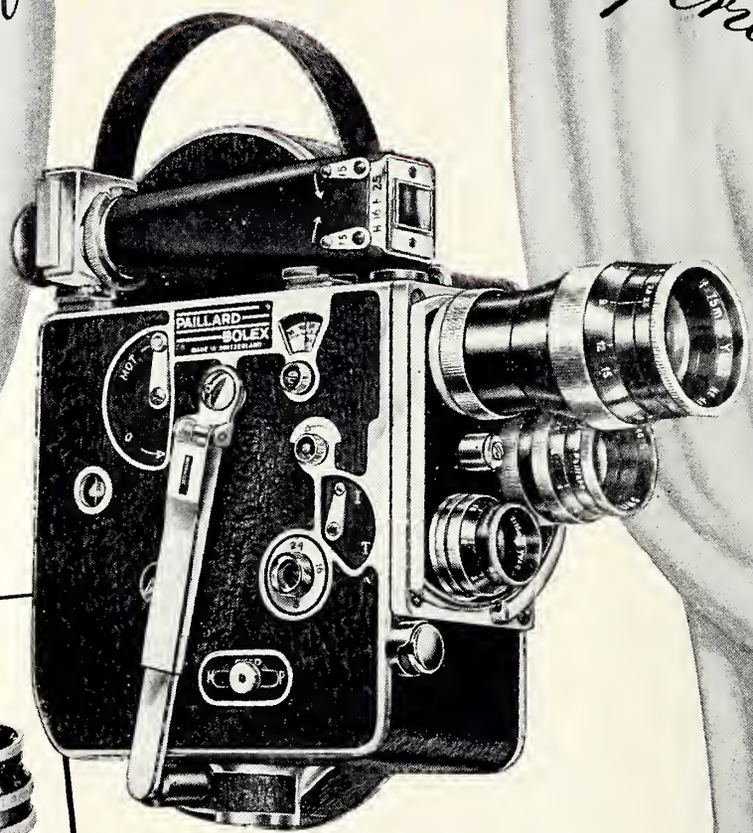
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JULY · 1948

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HOME MOVIES

CHARLES J. VER HALEN, SR.
Publisher

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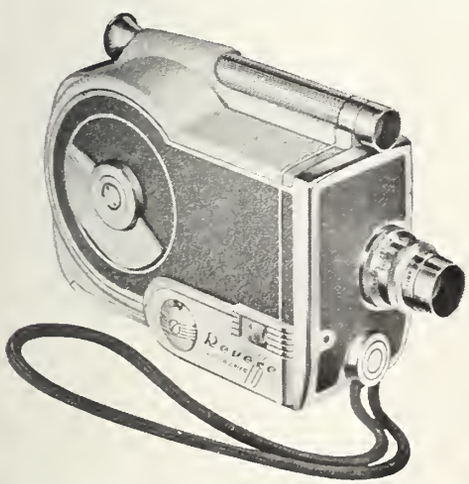
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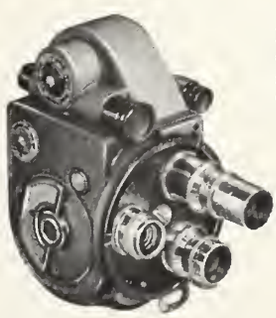
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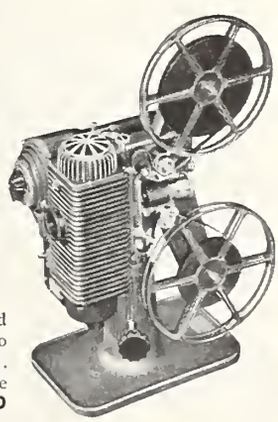
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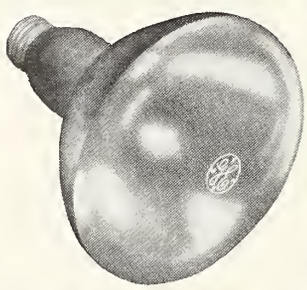
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CINE roundup

Brief News Items from the Editor's Desk



GRANDFATHER of today's home movie camera is this Cine-Kodak Model A, introduced in 1923. It was hand cranked.

Home Movie Making Began 25 Years Ago This Month

Home movie-making started just a quarter of a century ago this month—on July 5, 1923—when Eastman Kodak Co. offered for sale the first complete 16mm. motion picture outfit and began its film processing service. Now there are more than 1,100,000 families in the U.S. who own and use film cameras.

The debut of the Eastman 16mm. equipment in 1923 marked the end of seven years' work to find a new type of reversal film and eliminate the theretofore necessary two films, negative and positive. Kodacolor film was introduced by Eastman in 1928, followed by Kodachrome in 1935.

The first 16mm. camera, the Cine-Kodak Model A, weighed 7¼ pounds and had to be hand cranked, necessitating use of a tripod at all times.

16mm. and Television

Relations between the 16mm. film industry and television broadcasting stations were thoroughly aired by a membership meeting of the Allied Non-Theatrical Film Association recently.

The non-theatrical film industry was urged by E. T. Woodruff, Manager, Film Dept., Station WAED (DuMont Laboratories) to produce films in series suitable for 13, 26 or 52 programs, and if possible to secure sponsors for such series. The broadcasting of single, televised films often introduces a prohibitive price problem for the smaller stations or makes use of old or poor films.

Agreement on the need for better quality films was general. However, H. A. Morley, of the J. H. Maurer Film Laboratories, emphasized that some factors in quality could be taken care of in the processing; the important thing is for the stations to decide if they really want 16mm. films and are willing to pay for quality service thereon. One suggestion was that the stations might jointly draft a set of specifications outlining their film needs more exactly, which the distributors and producers could then attempt to meet.

Robert M. Fraser, of the Television Engineering Dept. of N.B.C., illustrated some of the technical problems involved by projecting a televised film. He said that the broadcasters would use limitless amounts of 16mm. film if they could get the kind and quality they need, especially films produced specifically for television purposes, and meeting some of its special requirements.

"We need films that have had loving care by highly-skilled technicians all along the line," he said.

Edward Evans, Director of Films, Television Dept. C.B.S., asked that the films be timely as to contents and said that much of the 16mm. film offered the stations today was "pretty old stuff, which really can't compare to 35mm. films for television purposes." However, he said, the stations operate on budgets too, and for several reasons 16mm. films more nearly meet their budgetry limits. "There must and can be a reasonable compromise between quality and price," he said.

Foreign Readers Ask Swaps

Poul Henriksen of Odense, Denmark who is a member of the Danish Movie Club, is looking for correspondents among American movie club members. He'd like to swap letters and exchange movie film and "colordias." That last word has us stumped, but Mr. Henriksen undoubtedly can explain it to correspondents. His address is Osterbaeksvej 3, Odense.

Another of our foreign readers, N. W. Blackie of 89 Cameron Road, Tauranga, New Zealand, also wants to do some swapping. He offers a 50-foot reel of 8mm. black-and-white—"nicely filtered and steady"—of the famous geysers at Rotorua and Oris, N. Z.,

• *Continued on Page 392* ·

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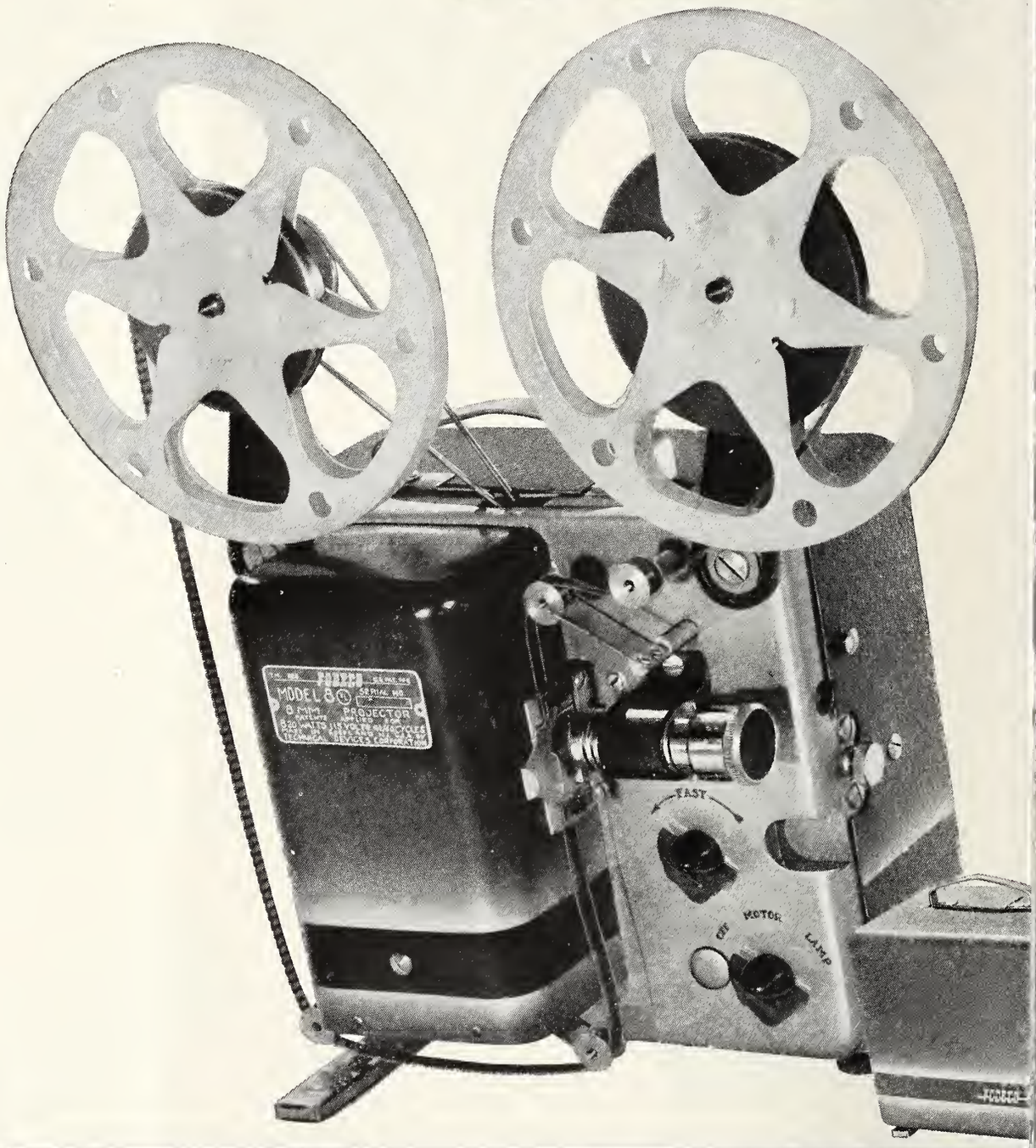


For Ampro, Keystone, DeJur-Amsco

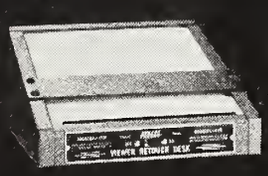
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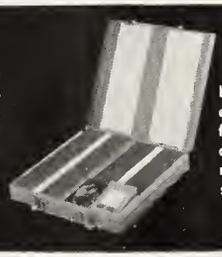
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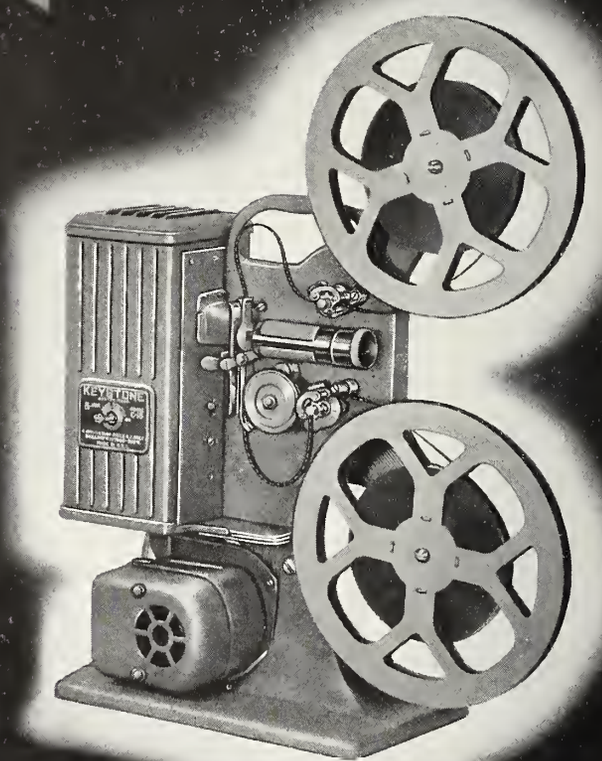
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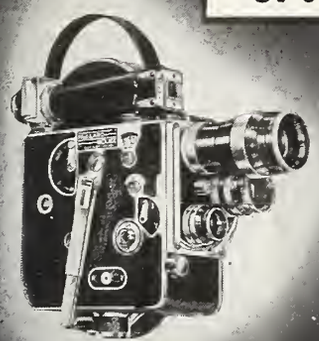
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Kodak 25mm (Normal) F1.9 ..... $ 81.67
Kodak 15mm (Wide Angle) F2.7 ..... $ 74.08
Kodak 63mm (Telephoto) F2.7 ..... $ 84.58
Kodak 102mm (Telephoto) F2.7 ..... $105.00
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WOLLENSAK

Wollensak 25mm (Normal) F1.5 ..... $ 66.50
Wollensak 17mm (Wide Angle) F2.7 ..... $ 56.55
Wollensak 75mm (Telephoto) F4 ..... $ 66.50

AVAILABLE LENSES FOR BOLEX H-8

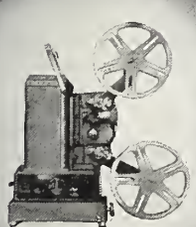
KERN-PAILLARD

Switar 12½mm (Normal) F1.5 ..... $160.42
Yvar 25mm (Telephoto) F2.5 ..... $ 70.25
Yvar 37½mm (Telephoto) F2.8 ..... $ 89.54

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Wollensak 12½mm (Normal) F1.9 ..... $ 56.55
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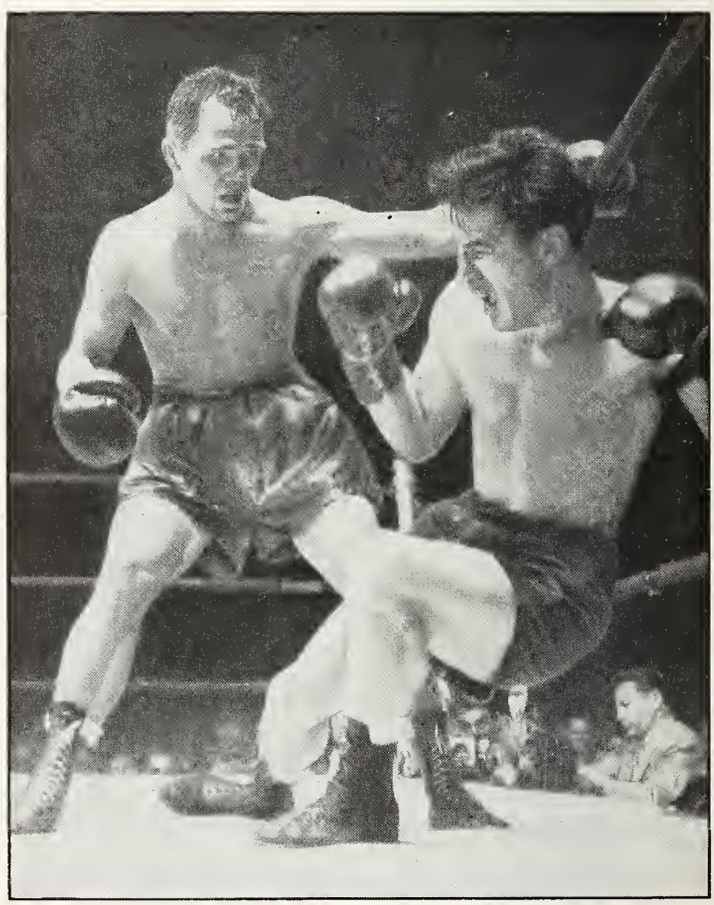
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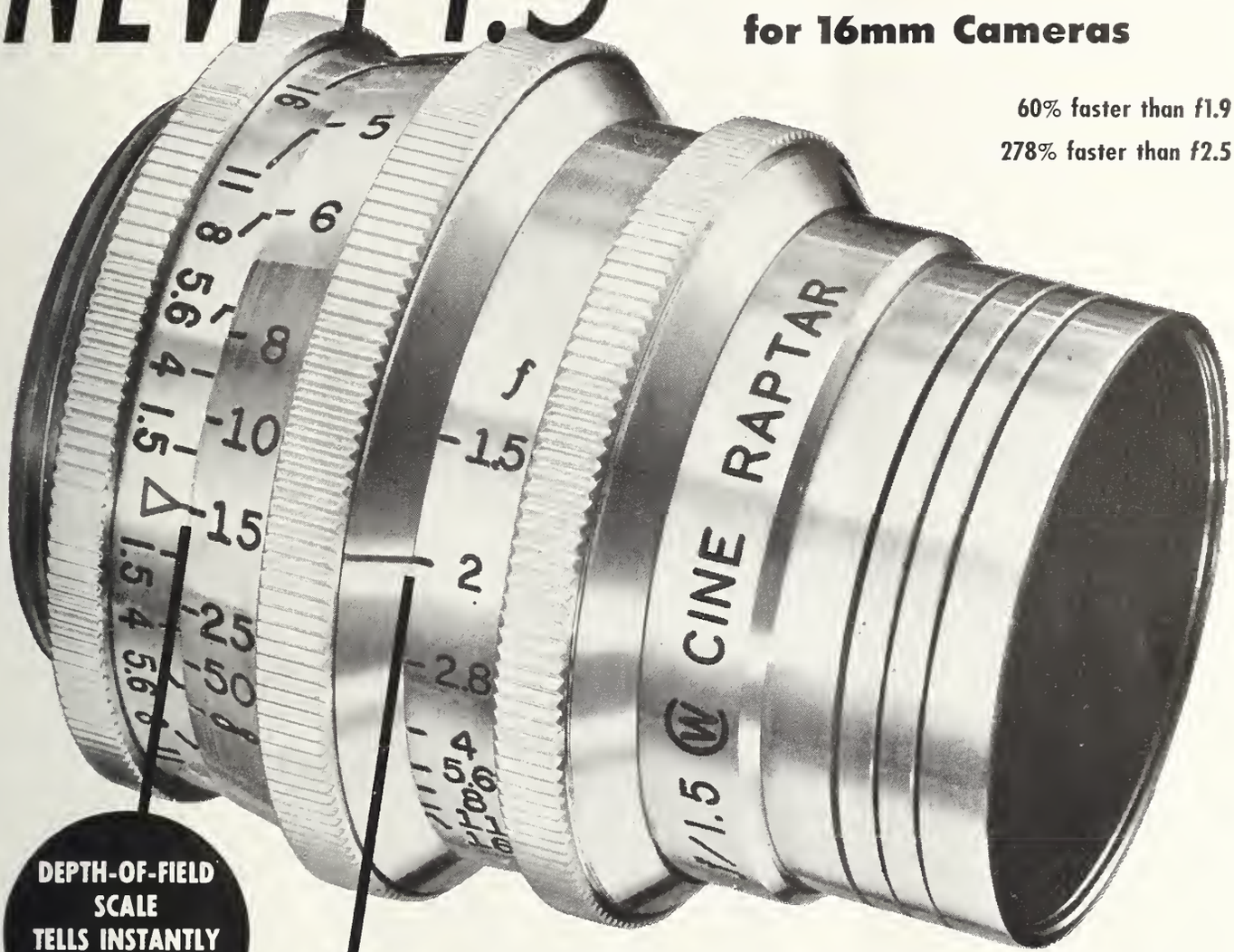
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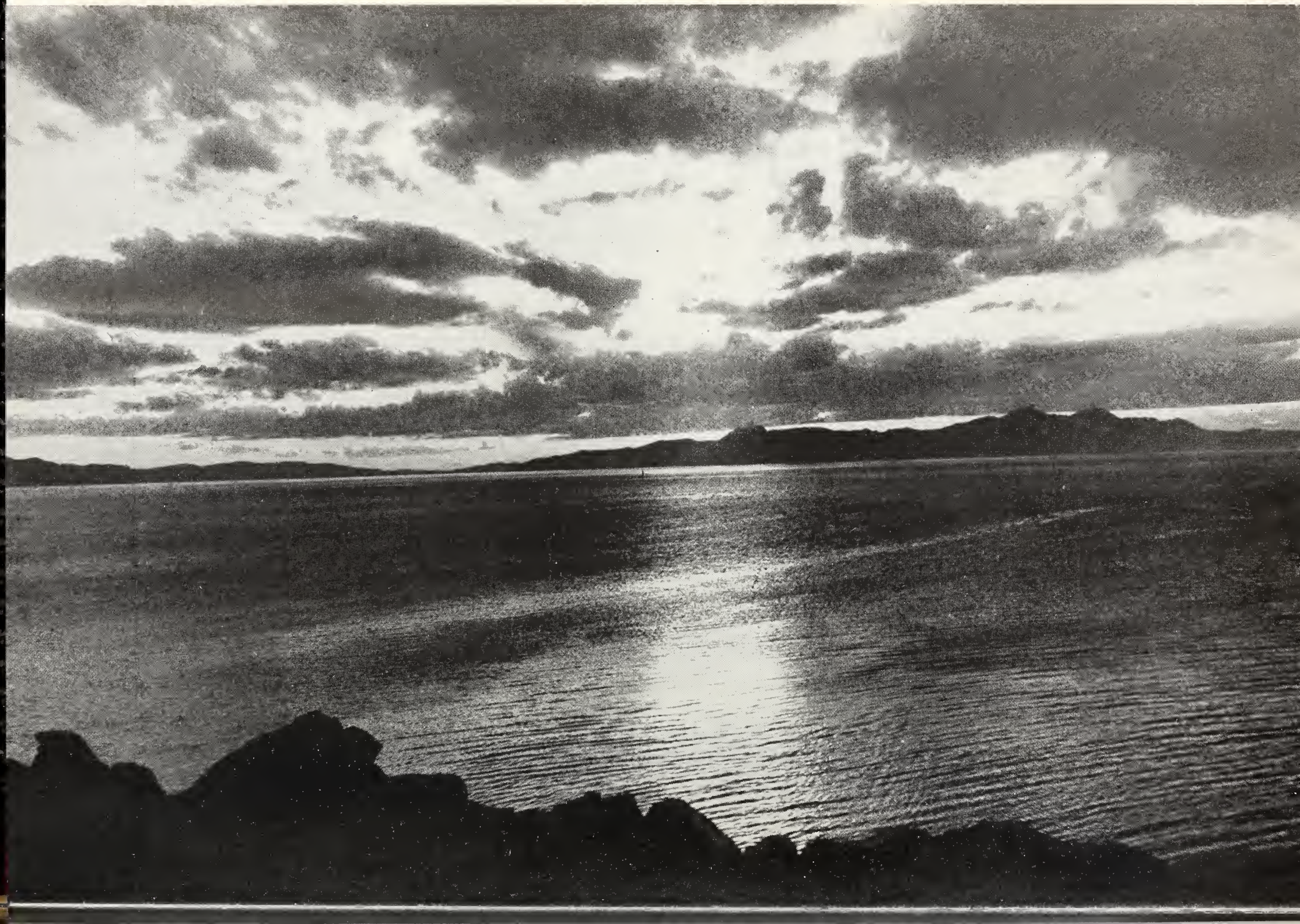
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STAR of "Volcano" is Paricutin, which erupted suddenly from a Mexican cornfield early in 1943 and has continued unceasingly since then to hurl molten rock, steam and tons of ashes into the air from the bowels of the earth.



STANDING on the very brink of the crater, the writer and his wife look down into the vent during a brief moment of calm.

Paricutin's Challenge

Filming Mexico's new volcano can be dangerous but it offers rewards of spectacular motion picture shots for those brave enough to try it.

By ALAN PROBERT

Paricutin, the volcano that sprang from a Mexican cornfield in 1943, has provided magnificient movie material for many amateurs. Few, if any, however, have captured on film as much thrilling and awesome beauty as has Alan Probert, mining engineer whose 16mm. Kodachrome picture was taken—frequently at risk of his life—over a three-year period. Mr. Probert, whose proficiency as a movie maker is equalled by his writing ability, here tells the story of the filming of Paricutin. To "Volcano", as he has titled the picture, goes Home Movies' Movie-of-the-Month certificate for June.—Ed.

ALASKA is a long way from Mexico and from our detached viewpoint here we shudder again when we recall that perilious ascent of the crater of Paricutin to gaze aghast into the erupting vent. We now fully realize, in retrospect what might have happened while we were there on the very brink of destruction. Then the feeling of horror dissolves into a thrill of pleasure of achievement as our movie audiences exclaim with amazement as they go with us to the crater and look for themselves. And we—my wife and I—exchange glances of satisfaction as we remember the zeal and fatigue, disappointments and pleasures involved in filming our version of the birth and life of a volcano.

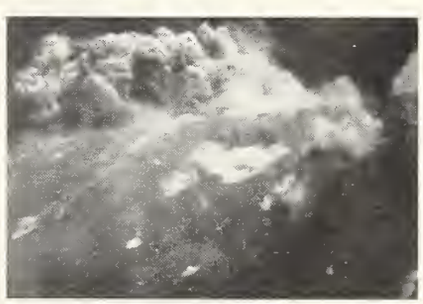
We had lived eight years in Mexico when news reached us in Pachuca that the Tarascan indians of Michoacan were terrified by the appearance of a volcanic vent in a cornfield 400 miles from our mining camp home. Now volcanology is of more than passing interest to any mining engineer and we saw prospects of combining hobby and professional interest when the sad plight of the residents of the immediate vicinity of the volcano became known to us. By good fortune I had to fly over the region of the eruption immediately after the volcano appeared on February 20, 1943. Our first real chance to spend a reasonable period at the site was at Easter-time when a group of us made an excursion and arrived on the scene about dusk. We camped, uncomfortable and cold, on a hillside adjoining the flaming beacon until the morning sun warmed us into activity after the disconsolate night in Mexico's chilly mountain air.

Pyrotechnic spectacle at night was breathtaking and it was eerie to be huddled together for warmth only a quarter

• *Continued on Page* 404



SMOKE billows from the volcano as the camera approaches the top of the constantly growing cone.



CHUNKS of glowing rock as big as houses are spewed high into the air and then drop to the slope.



LOOKING directly down into the mouth of the crater, the lens picks up a boiling cauldron of lava.

BEAUTY of land, sea, sun and clouds combine in this Clyde Anderson photo to provide a perfect background for those vacation movie titles. Use block or die-cut letters for the text, arranging them on the picture, then photograph at a distance of 30 inches, using a 1¼ diopter auxiliary if your camera lens won't focus that close.



COMMUNITY activities, such as this desert turtle race, not only provide background for home movies; they also can serve as a basis for the plot.

Every Story Needs A 'Gimmick'

Local events may be used as a springboard for the development of home movie scripts of practically any type desired.

By LARS MOEN

This is the fifth in a series of articles by Lars Moen on script writing for the amateur movie maker. Further articles on the same general subject will appear in subsequent issues of HOME MOVIES.

EARLIER articles in this series have discussed several of the general aspects of script writing for the amateur movie maker. While this side of the question has by no means been exhausted, it may be useful for a change to take a few practical examples of the way in which a simple "springboard" may be built up into a screen story of almost any type desired.

The Hollywood writer is always very concerned with this matter of the "springboard," or, as he is likely to call it, "the wienie." The radio writer calls it "a gimmick." There is no mystery about this matter of the springboard. It is simply a recognition of the fact that in writing a story we have to start with something. Story ideas don't come out of nowhere. Something—a character, a situation, a device, a setting—some sort of initial idea has to be present to give the imagination something on which to build. Give an experienced writer a springboard, and in five minutes he will have built you some sort of story. Without the gimmick, he might flounder around for hours.

Every amateur movie maker can simplify his task of writing stories for his own films greatly if he realizes and puts into practice two essential notions:

1. To write a story, one must have some sort of initial idea, or peg, on which to hang the rest of it.
2. That idea need not, necessarily, be a very good one, considered by itself.

The second statement may surprise some readers. Surely one can't write a good story without an initial idea of unique and remarkable value! Naturally, if one *can* start out with an idea of world-shaking originality, fine! Nevertheless, a terrific springboard may prove to be the sort of idea that leads nowhere, whereas a mediocre gimmick may turn out to be the first of a chain of ideas which will wind up as a story which will delight everyone.

The important point to be made here is that it is not necessary to have an idea of sensational value in order to start to write. Many amateurs fail because they sit down with no springboard whatever, and wonder why they can't think of a story—or they think that they must have a truly sensational springboard, and hence never get started.

What they fail to realize—and what every professional writer knows—is that the mind must have something to feed on in the beginning, but that it doesn't matter too much what this is. No idea ever comes into the mind from nowhere. All ideas come by association with something else — association by similarity or relation.

One device of the sort which rarely fails to provide an entertaining film is to use some local event—a parade, a picnic, a football game—as the springboard, and to build some sort of story around it. The event will give a lot of good footage without the trouble of staging it, and the little story which is built around it will give it the necessary audience appeal and interest. As a practical example of the direct, easy way this may be done, suppose we take a concrete case.

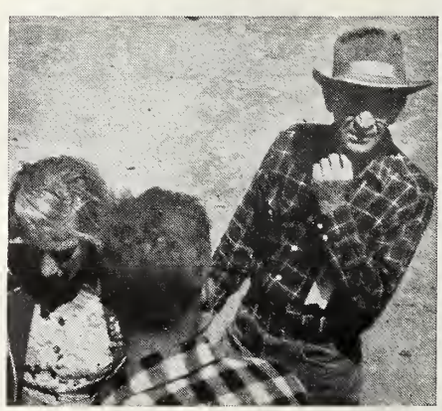
In the little town of Joshua Tree, California, the big event of the year is the Annual Turtle Race.

Suppose we see what we can do with this as a story springboard. The first and obvious thing, of course, is to film a straight newsreel or documentary of the whole thing. We would first establish the community and its location, and show the advance preparations for the event. Advertising signs and posters. Boys out catching tortoises. Putting up the corral. Preparing the booths for refreshments and entertainment. The tortoises in the corral. The crowd streaming into town. The races proper. The judges. The starter. The excited faces of spectators. The start of the race. More excitement. The finish. The winners. The end, with the crowd leaving town and the tortoises being turned loose in the desert for another year.

All of this, with such touches of human interest and humor as might be picked up, would make a rather interesting little film, but nothing really exciting. True, the idea has novelty, but that is all. The spectator will not feel

• *Continued on Page* 406

CURSES! The villain gets foiled, boy gets girl and all's well that ends well.



Here's The Way The Pros Do It

Technical highlights in current theatrical films of interest to the serious movie amateur

By TAMARA ANDREEVA



"THE BLACK ARROW" has this climactic battle as its high point. Three cameras covered the scene from different angles, and a carriage with lopsided wheels was used to carry the closeup camera for "rider's" view.

THE BLACK ARROW

Director of photography, Charles Lawton, Jr., ASC. Film editor, Jerome Thomas. Produced by Grant Whytlock. Directed by Gordon Douglas. Starring Louis Hayward and Janet Blair. A Columbia picture.

Louis Hayward and George Macready, two knights in armor who smote each other in a battle to the death, had to be trained right along with their mounts for three solid weeks before they were ready for the cameras. Technically, the method by which cameraman Charles Lawton shot the climactic battle was noteworthy. The master scene was shot by three cameras covering the action from three directions. This permitted an uninterrupted record in triplicate of the entire fight. The battle was then restaged in closeup. For that the camera was mounted on a special carriage with lopsided wheels. The effect of the eccentric movement was to suggest that the audience itself was on horseback, to help it identify itself with the protagonists. Another innovation was the use of a small Eyemo camera strapped to a horse's flank. This resulted in action closeups unequalled for dramatic and spectacular effect.

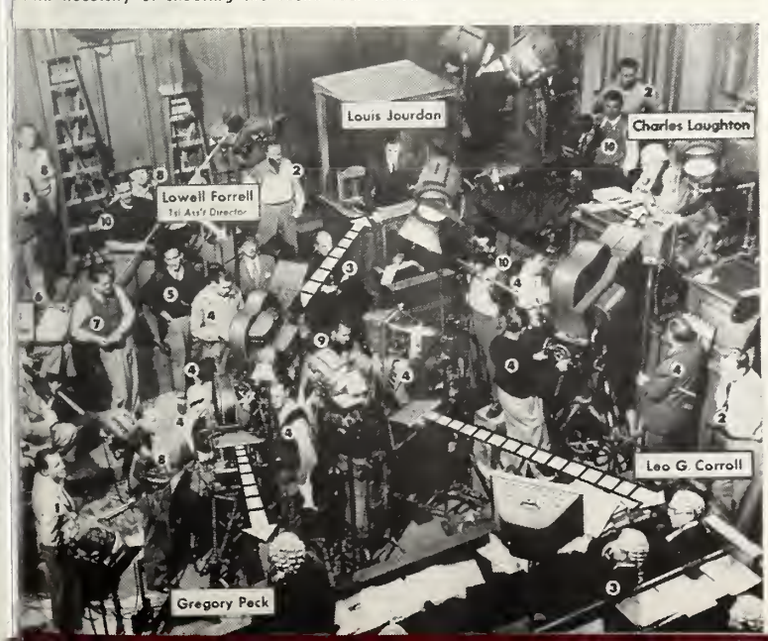
Though "The Black Arrow" was shot in black-and-white, a feeling of tone mood was used in a new way to enhance the plot. By the use of controls similar to a giant rheostat, the brilliance of lighting paces ascending action to the climax of a scene, then drops it as if a curtain had been lowered. The effect is more pointed than a mere fadeout. An amateur could duplicate this technique after carefully studying the picture.

★ ★ ★

THE PARADINE CASE

Director of photography, Lee Garmes, ASC. Film editor, Hall C. Kern. Produced by David O. Selznick. Directed by Alfred Hitchcock. Starring Gregory Peck, Ann Todd, Valli, Louis Jourdan, Charles Coburn, Charles Laughton, Ethel Barrymore. A Selznick-International production.

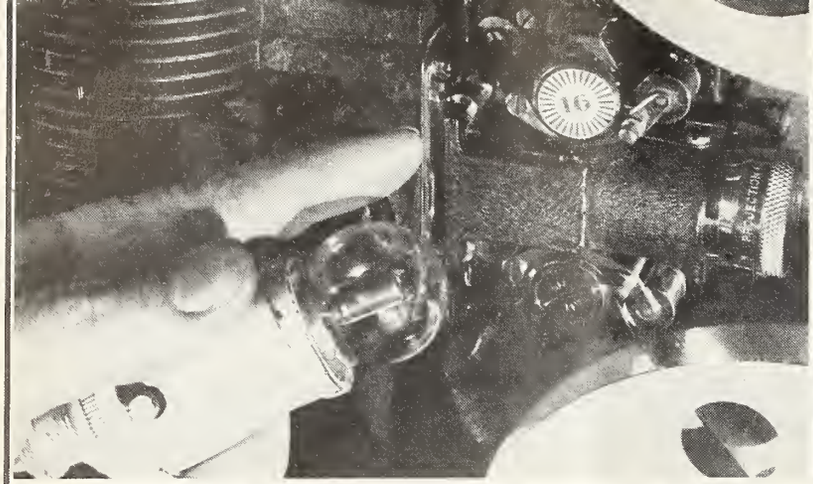
PARADINE CASE" introduced a new technique in filming this trial scene, with ole cameras trained on different actors in scattered parts of the courtroom. This did with necessity of shooting the scene four times.



Because lawyers in London's Old Bailey are not permitted to move about, director Hitchcock achieved the spontaneous effect in his court scenes by multiple use of cameras, training four cameras on four different subjects. Starting at the top right and going clockwise in the illustration below, the first camera is focused on Charles Laughton, the judge. A second camera is aimed at Leo G. Carroll, prosecuting attorney. The third is directed at Gregory Peck, defense attorney. The fourth is pointed at Louis Jourdan, witness. Other participants, identified by numbers are: 1, assistant director; 2, electricians; 3, extras; 4, camera operators; 5, special effects director; 6, script girl; 7, property man; 8, grips; 9, film editor; 10, sound technicians; 11, film technicians.

Hitchcock resolved the problem of lengthy dialogue, which, according to authentic action in Old Bailey, would have left the principals immovable throughout, by repeated cuts to closeups of the principals as they raced through their four-way exchange. Normally, this would have necessitated shooting the scene four times, each time focusing on a different player. From this multiple result, Hitchcock could select the best of each camera's product. Amateurs experimenting with four cameras in similar fashion may get a noteworthy result.

• *Continued on Page 400*



WITH a small strobe disk cemented onto the projector sprocket and a neon glow bulb all films can be readily synchronized with records. Anyone can make a disk to suit his own projector, regardless of varying factors.



A LARGER strobe disk, to insure that the record turntable is up to speed, can be obtained for a few cents at record stores. Because turntables always operate at either 33 1/3 or 78 r.p.m., it isn't necessary to make a special disk.

How To Make A Stroboscobe

Easy-to-make disk solves synchronization problems involved in cueing records and films for 8 or 16mm. projectors

By ARTHUR M. SHARP

A SIMPLE little circular disk properly marked with black-and-white segments solves the "sync" problem when working with cued records and films. This disk is easily made by the amateur to suit his own purpose and conditions, whether his is an 8mm. or 16mm. projector, whether his sprocket has eight or fourteen teeth, and whether his electric current is 50, 60, or any other number of cycles.

At a recent public showing of amateur movies, one of the films involved a cued record. With much care and effort, this amateur had taken all his beautiful sunsets in Kodachrome and arranged them to suit the mood of the record "Day Is Dying in the West." A more artistic and pleasant combination could not be imagined, for the effect is both startling and soothing, and the audience showed its appreciation by resounding applause, yet to the owner of the film the showing was a flop.

One amateur, at the projector, had adjusted his machine to operate without flicker on the screen, but still it was running a trifle slow, which resulted in the record ending *before* the picture. Only a matter of seconds, but enough to spoil the effect, at least for the one who had spent so many hours splicing and arranging the scenes to suit the musical background. To him all that effort was wasted, as the culminating glory of the ending was ruined. Yet all this could have been avoided by a simple stroboscopic disk.

The photo at the left above shows a strobe disk mounted on a projector sprocket. This disk is made to work properly when the projector is showing sixteen frames per second. A neon glow bulb, screwed into the socket and held close to the disk as it rotates, will tell at a glance whether the machine is running at correct speed, too fast or too slow, as the case may be. If the speed is right, the black segments will appear stationary and remain that way. If the projector is running too fast or too slow, the segments will start to rotate, which is the signal to adjust the rheostat, altering the speed until the segments slow down and stop.

The method of control is simple and easy to use. It can be applied to the turntable as well as the projector. In fact, one can purchase a strobe disk for a few cents to control the turntable at either 78 r.p.m. or 33⅓ r.p.m. Unfortunately, disks to suit every projector and speed are not available and it becomes necessary to make one to suit each individual condition. This is relatively simple, however, and well worth the effort.

Let us consider how the strobe disk works. A neon glow bulb actually lights up and goes out 60 times per second when operating on 60 cycle A.C. Thus 60 times per second there is no light on the disk. If we so space our black segments that during the interval the lights are out and darkness occurs, the next black segment advances and occupies exactly the same space the preceding segment occupied and it appears as if the disk had not moved. This is the same type of action as takes place in our camera and projector, whereby a frame of our film advances in the gate while the shutter cuts off the light. Of course, all this takes place extremely fast—so fast that our eyes cannot detect the change from light to dark.

Now, to determine the number of segments to place on the disk, proceed as follows, using the figures applicable to your particular projector or electric current cycle:

A projector showing 16 frames per second, multiplied by 60 seconds per minute, shows 960 frames per minute. Divide the frames per minute (960) by

the number of frames per revolution of sprocket (teeth on sprocket) to determine the number of revolutions per minute. Thus, if the sprocket has eight teeth, 960 divided by 8 equals 120 r.p.m.

The neon bulb gives 60 flashes per second on 60-cycle current. Thus 60 flashes multiplied by 60 seconds gives 3600 flashes per minute. Dividing this 3600 by the 120 r.p.m. equals the number of black segments required—30 in this instance. This is the number of black lines to mark on the disk.

Now that we have arrived at a figure —30 segments in the example cited—for our strobe disk, what shall we do with it? How do we make it serve its purpose? A simple way is to obtain at the 5 & 10c store a protractor which is divided into degrees, or a small pair of dividers and a compass. We also need a thin sheet of Bristol board or a plain white card; an ordinary index card will do nicely .

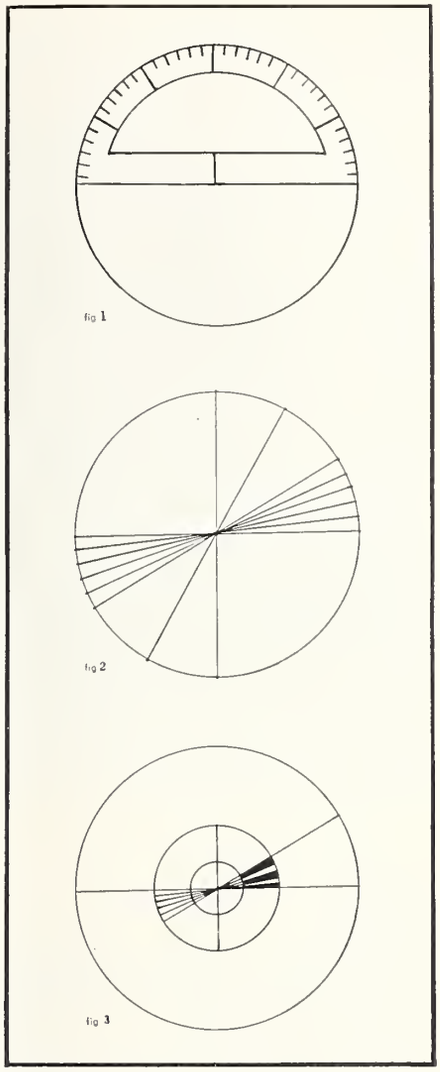
The layout we are to make must contain thirty black and thirty white separations. Thus we will need sixty parts of a circle. As a circle is divided into 360 degrees, we need six degrees for each separation. With some india ink and a fine camel's hair brush, or even an ordinary pen, we blacken every second separation to provide thirty black segments.

For more accurate results it is better to lay out a large circle first. A good idea is to use the same size circle as is defined by the protractor. In my case I have a protractor which describes a three-inch circle. Therefore, I drew a three-inch circle, the perimeter of which exactly fits the outer edge of the protractor. With a common pin I pricked a mark every six degrees, being very careful to work precisely so there were just 60 prick points around the circle, all evenly spaced. Then, with a sharp-pointed hard pencil, I connected the points on the circumference with the center. Thus my separations were defined and ready for inking.

Before inking I drew a circle the exact size of the final disk required. Then I inked only that part of the disk which was to be glued to the projector sprocket. Having used the large three-inch circle to get accurate segments, I inked only the small three-quarter-inch circle which was to be finally cut out and used.

Frequently a silent projector must be run faster than 16 frames per second to avoid flicker. Therefore in making and using a strobe disk it is first necessary to determine the best operating speed of the projector and measure the frames per second being shown. This is easily done by splicing some film into a loop, say three feet long with exactly 48 frames in the loop. With a paper punch mark a hole in the center of frames number 16, 32, and 48.

Thread the projector with the loop and start the machine. With a stop watch or an electric clock with a sweep-second hand, time the seconds between each flash. If the machine is operating at 16 f.p.s. then 80 frames will have passed the lens when five flashes have elapsed. In this maner we can figure the best operating speed of our projector and know how many f.p.s. are passing the gate.



STEPS in making a strobe disk — 1. Lay out a large circle which has the same diameter as the protractor used. 2. Measure out the spaces needed by pricking circumference with a common pin. Work accurately. 3. Draw small circle within larger one to fit projector sprocket. Ink every other segment to get required number of black lines within small circle.



"O. K., Abdullah, it's a deal — the gal for the camera, providing you throw in a roll of Kodachrome!"

It may happen that the figures do no work out as simply as these did. For instance, six degrees went into 360 an even number of times. Should the figure come out uneven, a small pair of dividers, instead of a protractor, will serve to get equal spacing around the perimeter of the circle. More time will be required to lay out the figure, but good results can be obtained. Simply adjust the dividers for the approximate space and then follow around the circle, making a prick mark each time. If too many spaces result, change the setting of the dividers and repeat until the correct spacing is obtained.

It's all very simple, and the whole job of making the disk can be done quickly. So make yourself a strobe disk and end your picture "on time."



WHERE could you find a better performer than this playful Alaska cub? The territory abounds in fauna that the traveling cinema maker can bring back on film.

Alaska Movie Making

Northern territory offers visiting camera fans a wide selection of lens fare, ranging from magnificent scenery to strange native peoples

By LUTHER (DOC) NORRIS

ALASKA's many attractions have brought visitors in increasing numbers to the land of the midnight sun since the end of the war. Many of them are amazed, as I was when I first came, to find that Alaska isn't all ice igloos and polar bears. But the territory is rich in interesting places, people and things, and the lure and romance of the north hold myriad opportunities for the amateur cinema fan.

Having lived in Alaska since 1942, I have learned much about the territory. One thing is certain. If you travel up this way, be sure to bring along your movie camera and a good supply of color film.

Go anywhere in Alaska and you'll find cameras trained on its rugged beauty and its fascinating people. The best advise for those carrying their cameras to Alaska is to take an ample supply of film and to have a real desire to know the people and the territory. Alaska will impress you as a place with a colorful history and an outlook for a fascinating future.

In taking movies of Alaska, try to show something of the contrast between the old and the new. Many of the towns and villages still show traces of a rip-roaring past mingled with the progress of the new. Capturing this contrast will prove much more interesting than just shooting willy-nilly at everything in sight.

Fairbanks is a paradox of the new days and the old. Its crumbling cabins against a background of newer, more pretentious buildings make an interesting contrast on film. If you explore the back streets of Fairbanks you can shoot many pictures with a story. The weather-beaten wood of a grave marker in a weed-covered cemetery tells of an old pioneer who helped to blaze the trails and carry civilization forward in the territory.

Tales told by old-timers conjure up visions of Fairbanks. Nome, and other towns of the golden days. For movie portraits of real people with strong character written in their rugged faces, Alaska is a paradise.

Many other scenes around Fairbanks come before the lens of your movie camera. Gold dredges, the Chena Slough ice breakup (a few odd dollars on the ice pool may cut into the film budget here), the sawmill, natives, and the scenic beauty of a rugged land—all present themselves to your camera lens.

If you are in Nome during the summer don't fail to shoot some film on the King Islanders with their uniaks and tents on the beach. Although their costumes are gradually taking on evidence of civilization, many still wear the traditional native wardrobe of the north. The King Islanders are very accommodating. Get some shots of them in their parkas and mukluks when they hold a holiday of games at Nome. Blanket tossing, wrestling and foot races furnish plenty of good action shots.

In photographing natives in Alaska, treat them with the utmost regard for their feelings. The natives are friendly and have a wonderful sense of humor, but they're proud, too. Their dignity and tolerance should be an example to

• *Continued on Page 398*



AMERICA's last frontier is a title often given Alaska, and the wide expanses of unspoiled wilderness provide plenty of scenic splendor.

Help From A Still Camera

Used as an accessory to movie equipment, it can serve many purposes

By STANLEY E. ANDREWS

MANY a movie fan, absorbed in the intricacies of his cinema hobby, forgets his old love, the ordinary everyday still picture camera. Most of them still have the old snapshot box around, but few of them ever consider it as an accessory to their movie cameras. Properly used at the proper time it can be one of the most useful accessories for a movie camera. It can be a substitute for a telephoto lens for certain types of shots; it can also substitute at times for a much faster lens than that with which the movie camera is blessed. With black and white film, it has an economy angle; and it serves other purposes.

My still camera was a life-saver to me in England when I had a very limited supply of movie film, due to the shortage created by the war. Fortunately, I had a fair supply of still camer film, and due to the fact that I was confronted with the possibility of having to pass up shots of places that I would perhaps never have an opportuity of shooting again, I had to organize my filming in such a way as to make the best use of my still camera.

Anyone may find himself in a similar spot sometime; that is to say, without sufficient film for the number of shots required in a place where no film is obtainable. The general idea then is to take snapshots of the scene, or parts of the scene, to be later photographed on movie film when it becomes available.

There is a very definite limitation to this method, and that is that the scene taken with the still camera must be of a static nature with no movement in it; there must be no people in it, no smoke coming from chimneys, or anything that would earmark it as a still picture. There are, however, ways by which to make the static nature of these shots non-apparent to the audience, which will be explained later.

Having got the still picture printed, the way to put this on movie film in its simple form is to place the print in the titler and shoot it in the same manner as a title, running it for the length of time of a normal shot and processing by reversal. Or similar results can be obtained by placing the negative in the titler, backlighting through ground glass or white paper, taking the shot, and developing and fixing it in the usual way. When taking the shot in color, it must be borne in mind that there will not be a negative but a positive transparency, which is placed in the titler, and the same procedure is followed as for a black and white negative, except that if artificial light is used for the backlighting, then "artificial light" color film must be used in the camera, and, of course, will require the usual color reversal processing for the particular make of film used. If a color print is used instead of a transparency, front lighting will be used rather than backlighting.

It will be readily seen that to get telephoto effects one merely has to shoot a part of the still picture instead of all of it. This, of course, requires that the camera be moved up on the titler closer to the title board, with the necessary change in lens adjustments. For this purpose it is better that the still picture be taken with a still camera

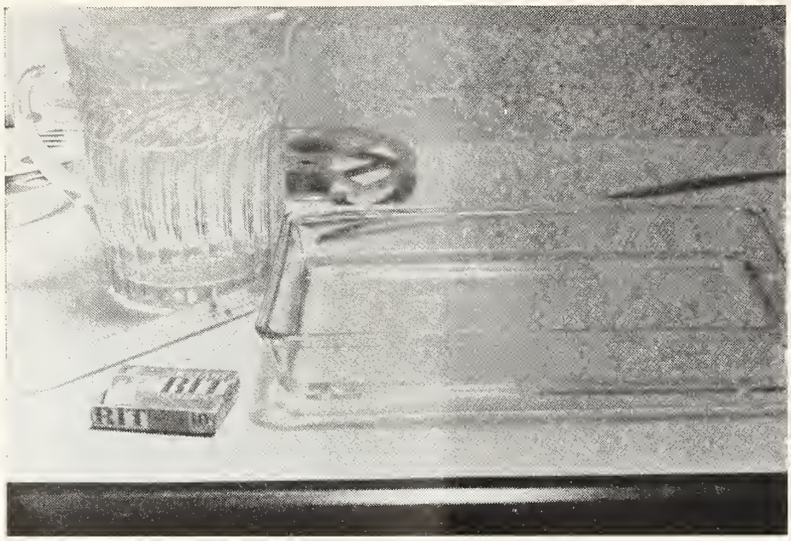
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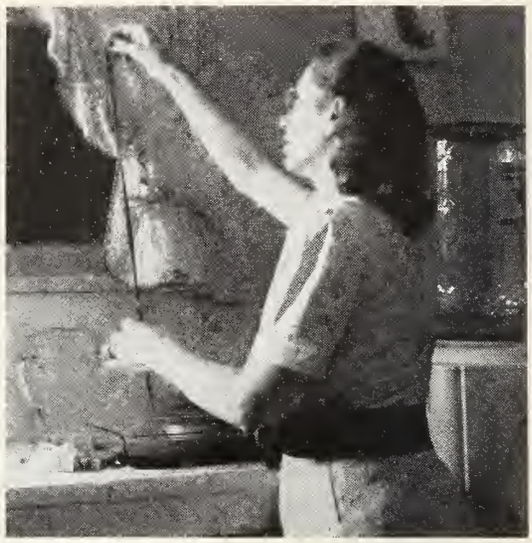
AN ordinary snapshot of the statue of Richard Coeur-de-lion, outside the Houses of Parliament in London, England, with no moving objects shown in the portion to be used for the "close-up" show below.



SHOWING how the still camera can substitute for a movie telephoto lens, by placing the snapshot in the titler and shooting part of it. This shows clearly the sword bent by bomb blast in the last war.



HERE'S ALL that's needed to tint those black-and-white titles to any desired color: a dime package of dye, some water, a thermometer and a pan.



PROGRESS of the dyeing can be checked by inspecting the film. If it hasn't achieved a deep enough tone, just put it back in.

Color For Film Titles

A dime package of ordinary clothing dye is all that's needed to give the desired hue to black-and-white titles, and anyone can do the tinting.

By MICHAEL BLAKE

COLORFUL titles add much to the interest of any home movie, and it's easy to literally put the color into them. It's so simple that even the most inexperienced neophite can do it effectively. All that's necessary is to use positive film with a colored base, which, when finished, gives colored letters on a black background. Like any other positive film, this is easily developed and finished at home.

Actually, however, it isn't even necessary to use colored base film; ordinary clothing dye, available for a few cents at almost any ten-cent store, grocery or drug store, will enable the home movie maker to do his own title coloring, with an almost unlimited choice of hue.

Such dyeing, or tinting, is easily done after the film has been exposed and developed. The film is first thoroughly washed to insure that no trace of hypo remains to cause streaks. A brief soaking of dry film to soften the gelatin may be necessary.

The dye is dissolved in water—preferably distilled, although tap water in most localities is suitable for the purpose. Unless a good quality dye that will dissolve completely in lukewarm water is used, it's better to boil the water while adding the dye. Inasmuch as the film color will depend upon the length of time the film is immersed, the quantity of dye is not important. A few tests will indicate how long the film should be kept in the solution to obtain the desired color.

Temperature of the solution should be 65° F. Put in the film and watch the action of the dye. When the color desired is obtained, remove the film, wash it thoroughly in fresh water and hang it up to dry. If the color is too light, it can always be increased by soaking the film again and re-immersing it in the dye bath.

This method is not confined to positive films, although they usually give best results. Reversal films, thoroughly pre-soaked in water before being put into the dye bath, frequently show good results, although streaking is more apt to occur than with positive film.

This tinting process isn't confined to titles, but can be used for any scene in which a single color other than black is desired. Dark green dye adds tremendously to the beauty of moonlight scenes, and red makes fire pictures look alive and real.

Another film coloring method is toning, which differs from tinting in that it colors the black portions of the film while leaving the white portions unaffected. Tinting, as indicated, colors the white portions which leaves the dark areas black.

Toning, a chemical process, bleaches out the black areas and colors them with the desired hue. Toning solutions can be obtained from dealers or made at home from formulas available from the film manufacturers. There are several varieties of toning solutions, some requiring only one liquid and others using two or three baths. Most commonly used are the two-solution toners, in which the first bath bleaches out most of the image and the second bath restores it in color.

An example of the two-solution toner is the following, which gives the popular sepia tone:

Solution A:	
Potassium Ferricyanide	1 oz.
Potassium Bromide	½ oz.
Water to make	32 oz.
Solution B:	
Sodium Sulfide, fused	13 grains
Water to make	32 oz.

Wash the film thoroughly in plain water and bleach it in Solution A until all trace of the black image has disappeared. Wash in running water for five minutes. Then place it in Solution B until it is completely toned and all action of the toner has stopped. Wash 10 to 15 minutes in running water, then hang up to dry. A few drops of hypo added to Solution B will improve the transparent quality of the film.

Tinting and toning can be combined for two-color scenes. It is best to use a tinted base positive film, as some dyes are effected by certain toning formulas and may streak or blotch. A few tests will indicate whether dye and toning solution can be used together in each case.

The two-color effects achieved by tinting and toning can closely resemble Kodachrome work.

Inasmuch as tinting tends to darken film, it is wise to under-develop it slightly. Toning, with a tendency to lighten film, calls for slight over-devel-

• *Continued on Page 409*

"Who's That Character?"

All players should be established clearly and quickly, or the audience may find the entire film confusing or completely un-understandable

By STEVE JORGENSEN



WITH nothing to identify him, the man in the picture hasn't been properly introduced to the audience, who might have trouble establishing his part in the film.

SEVERAL years ago a group of friends and I decided to make a phtoplay. We wrote what we thought was a fine story, then proceeded to shoot it. It seemed to us to be a good production, and we were mighty proud when the night for its premiere rolled around.

What a letdown we got! When the screening had ended, our audience started throwing embarrassing questions at us. "Why didn't the hero get the heroine?" "Why did the villain have the best deal?" "Who was that man in white?"

Obviously, our cherished production had fallen flat because of a factor we hadn't given much thought to—the introduction of characters. The hero did get the heroine, yet the audience was confused. The villain was foiled, but some of those who saw the picture apparently thought he was the leading man. And the man in white was a lawyer; we thought we'd made that perfectly plain.

To the group who had written and made the production, the picture seemed entirely clear. The characters, so it seemed, were cut and dried. But the audience knows absolutely nothing about the picture when the main title flashes on the screen. They haven't read the plot—they don't know one character from another.

One of the most important jobs of the film producer, if his movie is to be understandable and entertaining, is to introduce his characters—forcibly, unmistakably and quickly. The sooner the characters are established, the sooner the story can begin.

The professional movie makers, of course, are very clever in making their introductions, and the theatre-goer seldom realizes that a character is being introduced. There is more to establishing a character than just bringing a person into the scene. It isn't enough to introduce the actor; it's the character he portrays that must be established. The same actor who plays the lawyer in one picture may be a school teacher in the next—an entirely different type of person. It is up to the producer and director to bring out the character as quickly as possible.

There are several ways to establish characters. One of the easiest and best is through the use of costume. For example, if a college athlete is being portrayed he might make his first screen appearance wearing a heavy sweater with the school's athletic emblem conspicuously placed on it. This immediately establishes him for what he is, whereas his appearance in an ordinary business suit would tell the audience nothing about him.

A characteristic bit of action frequently helps establish the role quickly. An actress portraying a dancer might be shown practicing in front of her mirror.

Dialogue, of course, can be used to establish character if sound film is used, but most amateur filmers must depend on pantomime.

Having quickly established the general character, the movie maker must turn to finer points. These need not be shown in the opening sequence; some can be worked in later, as needed.

For example, if a judge who likes to fish and who also has an eye for the ladies is one of the characters, his identity as a jurist can be established quickly by showing him adjourning court for the day. Later he can be pictured starting off on a fishing trip, pausing enroute to smile at a passing girl and then ogling her after she has passed.

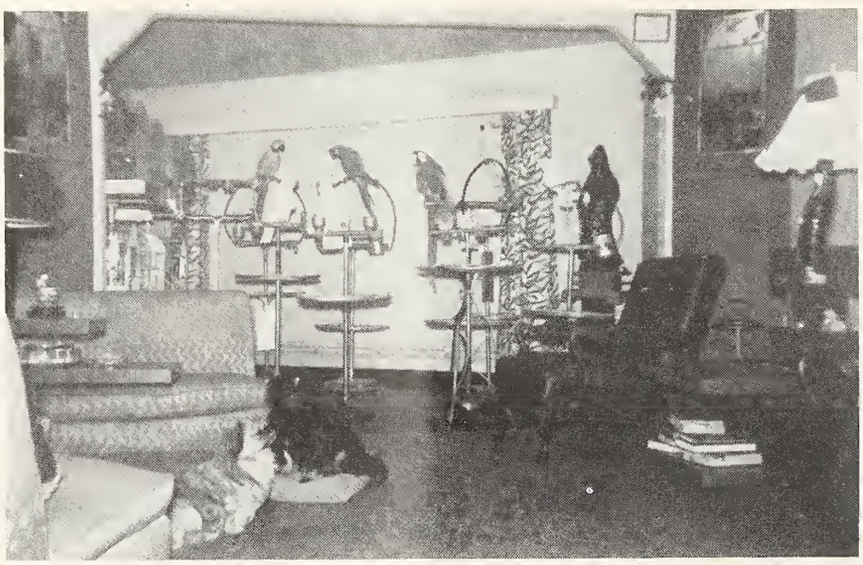
Selection of the right cast helps, because the public usually has ideas of its own as to how certain characters should look. A real-life gangster might be a handsome, cherubic-appearing young man, but in reel-life he usually is a tough-looking mug or an overly sleek, sardonic character. The amateur does not have available the thousands of actors from whom professional movie producers can choose, but has to select his performers from a small group of friends or club members. As they may not all "look the part," the necessity of establishing the characters is all the more important. Sometimes it helps to alter the scenario a bit to make the role conform more closely to the actor.

Titles, of course, can be used to introduce characters. Another method is to have someone in the picture introduce a character to others in the scene, which gives the audience the same chance to learn who he is as is given the other performers. If, in the picture, the leading lady brings a strange man into a room and introduces him to the other players by saying "This is Dr. Jones, my psychiatrist," the identity of the man is immediately known to everyone.

• *Continued on Page 410*

A SHOT of the man at work quickly establishes him as a makeup artist, in this instance Richard Willis of Warner Bros. Unless it's a mystery picture, every character should be quickly identified so his part in the movie is understandable.





ON STAGE in the alcove corner of the specially built living room which is their home, the "cast" of tropical birds await their turn to perform for the camera of A. Theodore Roth, San Francisco cinema enthusiast, who produced an outstanding Kodachrome reel of the unusual actors.



MR. SMITH, the white cockatoo piano player, interrupts h concerto while debating whether to turn the page. It doesn matter, of course, except to Mr. Smith, as his numbers a all original.

Shooting Exotic Birds In The Home

Feathered Thespians provide beautiful and entertaining colored film, but prove that the cameraman can always expect the unexpected to happen.

By RALPH CROSMAN

WORD had leaked out that a Kodachrome of gorgeously colored trained tropical birds was just coming off the projection line somewhere in the San Francisco Bay district, and a little detective work led to the home of A. Theodore Roth, a leading home movie enthusiast of San Francisco. Here, on the large, beautifully-appointed recreation floor of his home, equipped with projection room and all the paraphernalia of the seasoned home-movie maker, Mr. Roth ran off the picture for us and explained its genesis and its development into a finished production.

Telling how he discovered this merry band of troupers, and how he happened to film them, he said:

"One evening I made a friendly call on a professional still photographer, who showed me some colored prints of beautiful tropical birds. He told me they were trained and could do wonderful stunts.

The idea struck me that they would be a fine subject to shoot in Kodachrome, and when I met the owner and trainer of the birds, Mrs. Edwin G. Schary, and saw the feathered performers, I was thrilled with the possibilities.

"Not every day does the home-movie maker have an opportunity to shoot macaws in their blue, gold, and scarlet costumes, or a lemon crested, blue-eyed cockatoo from the Molucca Islands, the only one, so far as known, in this country. Only once in a lifetime may the home-movie fan hope to film exotic birds while they trip the light fantastic, play piano and xylophone, ring bells, romp happily with Stinkee, the skunk, and Arabella, the marmoset monkey, and stage petting parties with the dog and cat."

BARBARA, the military macaw, gets set for an attack on a balloon. Known as a "man killer," Barbara departed from script during the shooting to test the sharpness of her beak and claws on the poodle.



Mr. Roth made an appointment with Mrs. Schary, and for two evenings they went over the entire ground that would be covered by the script. The birds did their stuff for him so he could see which stunts would be most photogenic. Then he made a shooting script and a film allotment for each scene. In order to get the feel of the reel to be made, and to see how the birds would react to the lights and the camera, he then made a 50-foot test reel in black-and-white.

On another evening he and Mrs. Schary screened this roll and went into every phase of shooting in minute detail. Then they decided that they were ready to shoot in Kodachrome. That was the beginning of "Exotic Birds in Our Home."

"The first evening of shooting in color, the birds reacted satisfactorily to the lights," Mr. Roth said, "but the purr of the motor attracted their attention and distracted them somewhat from their regular routine. We started at 7 o'clock in the evening and finished at 12:30 the next morning. This was too long a period to keep the birds before the camera and the lights. They act much like children and do not always do what they are supposed to do, particularly when they are tired, or their attention is distracted. Accordingly,

• *Continued on Page* 397

Oh, My Aching Head!

"Breakaways" add punch to those dramatic fight scenes or comedy sequences without any damage to the villain in your home movies.

By JACK OVERMAN

If all the furniture that's been broken over my head in motion picture scenes were restored and moved into an apartment—assuming anyone could find an apartment these days—it would fill several rooms, But it still wouldn't serve much useful purpose, because it's all "breakaway" stuff. It looks like the real thing, but even my tough skull wouldn't stand a terrific wallop with a heavy oak chair. And as a movie "heavy", I'm always getting beaned with furniture, bottles, clubs and an assortment of other blunt instruments.

Any amateur cinema maker can make his own "breakaways" to add force to those fight scenes or draw hearty laughs for comedy sequences.

As their name implies, "breakaways" are articles that break on contact. They look real, but they aren't. Those solid appearing chairs and tables that get shattered over the villian's skull, or that collapse under the weight of the struggling rivals, are made of balsa wood, the same feather-light material that the model plane makers use. The chair or other article is made in sections, then glued very lightly together at the points where it is to break. Remember, though, just enough glue to hold the pieces together while it's being swung.

Papier maché and paraffin make good "breakaways" for some items. For example, a fine bottle for cinema lethal purposes can be made of paraffin, which also can be shaped into dishes for use in that domestic argument scene. Be sure the bottle has a hollow center; a three-inch thickness of paraffin is heavy.

Ordinary cardboard also makes fine "breakaways." A section of cardboard tubing serves as a wonderful lead pipe, provided it isn't of wraparound construction with the spiral seams showing. Two or three lengths of the same tubing, inserted in a window casing, do nicely for jail bars, too. If they're fastened securely, they can be sawed very realistically by your escaping prisoner.

There are many other materials, too, that can be used by the imaginative home-movie maker for effective and real-looking "breakaways." Almost any kind of sugar candy, for example, can be cooked and poured over a greased plate; when it cools, you have a "plate" of candy that not only can be broken without danger but which, for a comedy sequence, perhaps, can be eaten.

Generally speaking, however, balsa wood and papier maché are the standbys of prop makers. Balsa can be had at any model supply store and at many hardware shops. Papier maché is generally available at art goods stores and is often carried by hardware dealers. Both are inexpensive and easy to use.

As with most other phases of home movie making, a little imagination will give you "breakaway" ideas to suit the particular need posed by your own story. And the result will be increased thrills and heartier laughs for your audience.







TIMBER! Getting a chair smashed over his head is all in the day's work to the author of this article, who's a well-known movie "heavy." In this sequence he shows a "breakaway" being shattered over his skull, with no dire results—except photographically.

Cine-Kodak Accessory

FOR "EIGHTS"



9mm. f/2.7 lens:
This fixed-focus, wide-angle lens for the Cine-Kodak Magazine 8 Camera broadens the field of view . . . captures the whole scene.

25mm. f/1.9 lens:
Standard for most 16mm. Cine-Kodak cameras, this fine, fast lens is also produced as a "2-times" telephoto far the "Eights."

38mm. f/2.5 lens:
Provides movie images 3 times as large as those produced by standard 13mm. lenses used at the same filming distances.

"EIGHTS" and "SIXTEENS"



50mm. f/3.5 lens:
Moderately priced, the 50mm. f/3.5 is an eminently satisfactory long-focus lens for use when the widest apertures are not needed.

50mm. f/1.6 lens:
Fastest of the Cine-Kodak telephoto lenses, it provides a 4-times magnification on 8mm. cameras . . . 2-times, on 16mm. cameras.

63mm. f/2.7 lens:
The longest focal length recommended for 8mm. cameras . . . provides a magnification of 5 times; 2½ times, on "Sixteens."

FOR "SIXTEENS"



102mm. f/2.7 lens:
Remarkably fast for a lens of its focal length, the 102mm. f/2.7 produces 4-times magnification on 16mm. movie cameras.

152mm. f/4.5 lens:
Designed for ultra long-range filming . . . provides images 6 times the size of those produced by the standard 25mm. lens.

15mm. f/2.7 lens:
A wide-angle lens as normally used on 16mm. cameras, it can be focused down to as little as 6 inches for ultra close-ups.

Close-up movies from way back . . . movie portraits filmed from discreet distances so that your subjects are unposed and unflustered . . . scrimmage-line sports shots made across a hundred rows of seats . . . studies of wary wild life, timid birds and game—these are "naturals" for telephoto movies . . . and so are scores of other shots that can add variety to your movie reels.

Cine-Kodak long-focus lenses—in magnifications ranging up to 5 times for 8mm. cameras . . . 6 times for 16mm. cameras—provide the solution whenever you just can't move in on your subject. But that's only part of the story, for these lenses are useful, too, when you can—and do—move way in for vastly magnified shots of tiny movie subjects: fragile flowers, insects, machine parts, and the like. All Cine-Kodak long-focus lenses have scales that permit remark-

ably close-in focusing. And for use with cameras equipped for visual focusing and framing, most are provided with releases that make possible moving in even closer—well beyond the limits of the focusing scale—for camera-to-subject distances as short as 10 inches.

If your movie camera—8mm. or 16mm.—has a removable lens, the chances are good that you can equip it with a full complement of Cine-Kodak accessory lenses: five long-focus lenses and a view-broadening wide-angle lens.

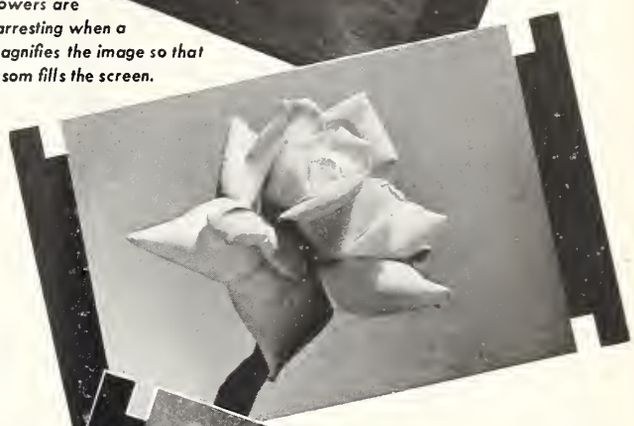
See your Kodak dealer. He can show you how one or two Kodak Cine Lens Adapters will equip your camera for telephoto filming . . . and can help you select the Cine-Kodak lenses that best fit your needs. Ask him, too, about the Cine-Kodak Tripod, a rock-steady and fully flexible camera support that's helpful in any filming . . . a necessity in precision movie making with lenses of the longer focal lengths.

Lenses

can add shots like these to your movie reels



Can't move in? A telephoto "carries" you to close-up range.



Movies of flowers are even more arresting when a telephoto magnifies the image so that a single blossom fills the screen.



Up close! But you and your camera needn't leave your seat.



Movie portraits can be natural and unposed . . . when the close-up is made from a disarming distance.



Simply remove the standard lens . . .

. . . AS EASILY AS THIS



. . . attach a Kodak Cine Lens Adapter . . .



. . . apply the accessory lens—and shoot!

EASTMAN KODAK COMPANY, Rochester 4, N. Y.

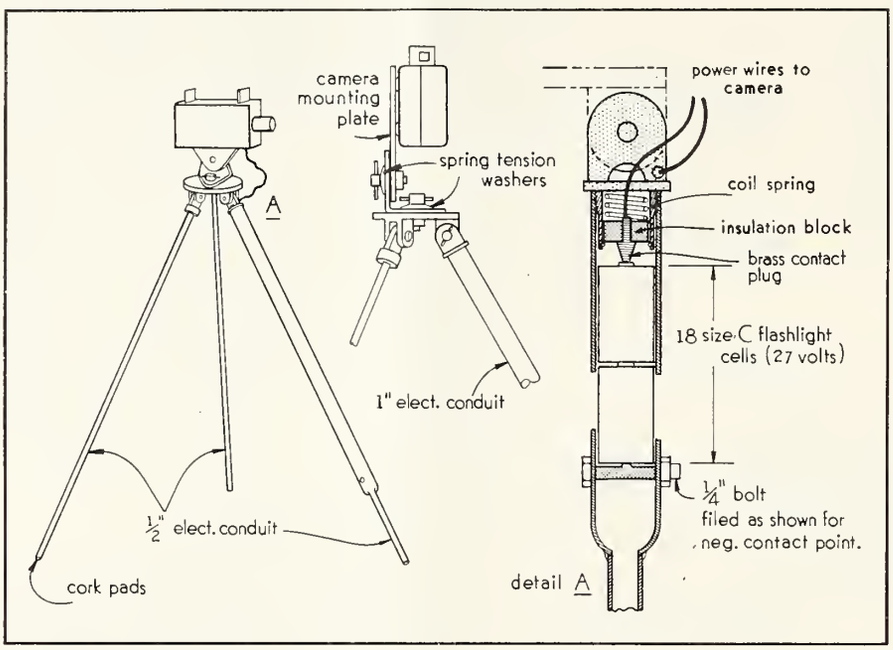
"Kodak" is a trade-mark

Kodak

Home Movies'

EXPERIMENTAL CINE WORKSHOP

...ideas submitted by readers



Camera Battery Tripod

Lugging a battery box around for my gun-sight camera was quite a nuisance, so I designed and built a tripod which is very steady and eliminates the box.

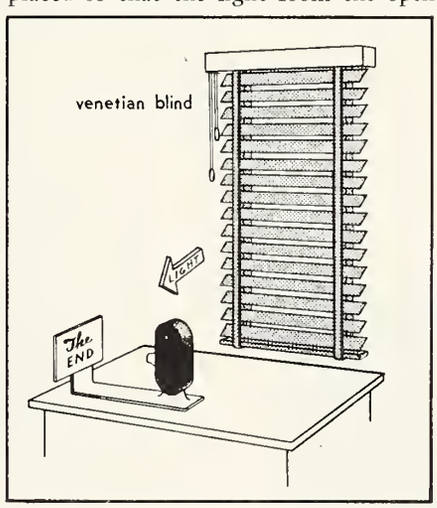
Basic feature is an "oversize" leg made of one-inch electric conduit, which contains 18 Size "C" flashlight cells to provide 27 volts of power for the camera. A coil spring at the top of the leg holds a brass contact plug, mounted in an insulation block, against the positive point of the batteries, while a ¼-inch metal bolt, filed to provide a point on one side of its shaft, makes the negative contact at the bottom of the row of batteries.

A vertical camera mounting plate and an angle plate, used with spring tension washers and wing nuts, permit horizontal and vertical turning of the camera. — *C. E. Christopherson, Inglewood, Calif.*

Fading Effect

A Venetian blind provides good fade-in and fadeout effects for title, with either the sun or floodlight on the outside of the window providing illumination.

Simply set up the titler on a table placed so that the light from the open

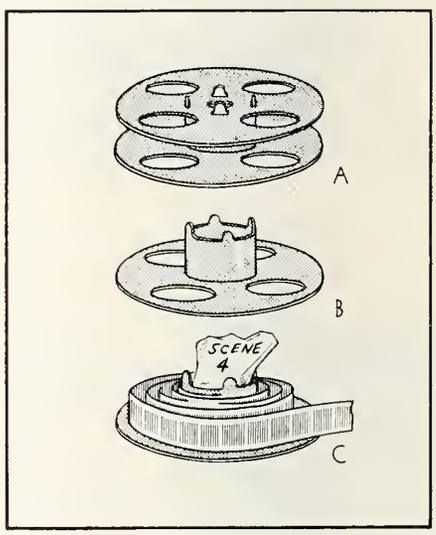


blind comes over the camera and falls on the title card. To fade out, start the camera and slowly pull the cord to close the panels of the blind. For fade-ins, reverse the process, starting with the blind closed and slowly opening the panels. Be sure to open or close the blind very slowly.—*W. E. McCollum, Dothan, Ala.*

Simple Film Holders

I have found a use for the reels upon which processed film is returned from the laboratory. By loosening the little lugs that hold the reel together, I remove one side. The remaining side makes an excellent holder and the film curls nicely around the center. The center itself makes a convenient receptacle for a small piece of paper containing a brief description or number of the sequence on the holder.

When editing, I usually place 20 or more of these containers in front of



me, and as I rewind a sequence which I wish to place in another reel, I cut it off and place it on one of the containers, with its description on a piece of paper in the core.—*E. A. Russell, Los Angeles, Calif.*

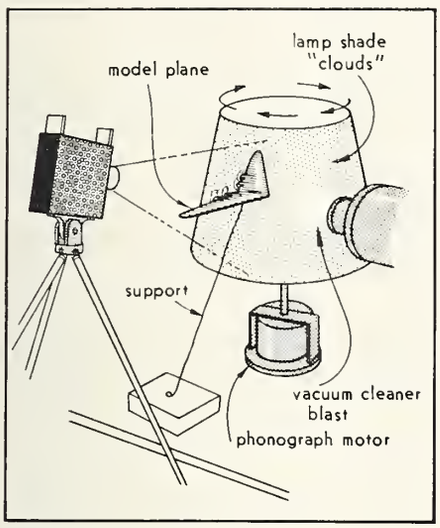
Plane In Flight

In a 16mm. production I was filming, I needed scenes of the Army's "Flying Wing" plane in flight. Use of a model gave me very good effect on the screen.

The model was made of redwood, about eight inches wide and shaped like the real plane, mounted on a stout piece of steel wire in front of an ordinary lamp shade mounted on an electric phonograph turntable. The camera was carefully lined up so that the lamp

shade covered the entire lens field, with the plane in the center of the scene.

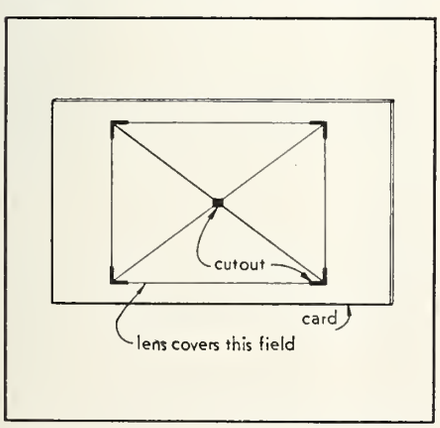
With Agfa Hypan film, a stop of f.16 was used in shade to just obscure unwanted detail, such as the wire support, slight defects in the wing surface and unevenness in the aluminum paint on the wing. A vacuum cleaner provided an air blast to spin the tiny propellers, and the slight vibration of the



plane made it look really "alive." The revolving lamp shade formed the "sky" going past at seemingly great speed, and the designs on the moving shade were not visible.—*Owen Wilson, Maywood, Calif.*

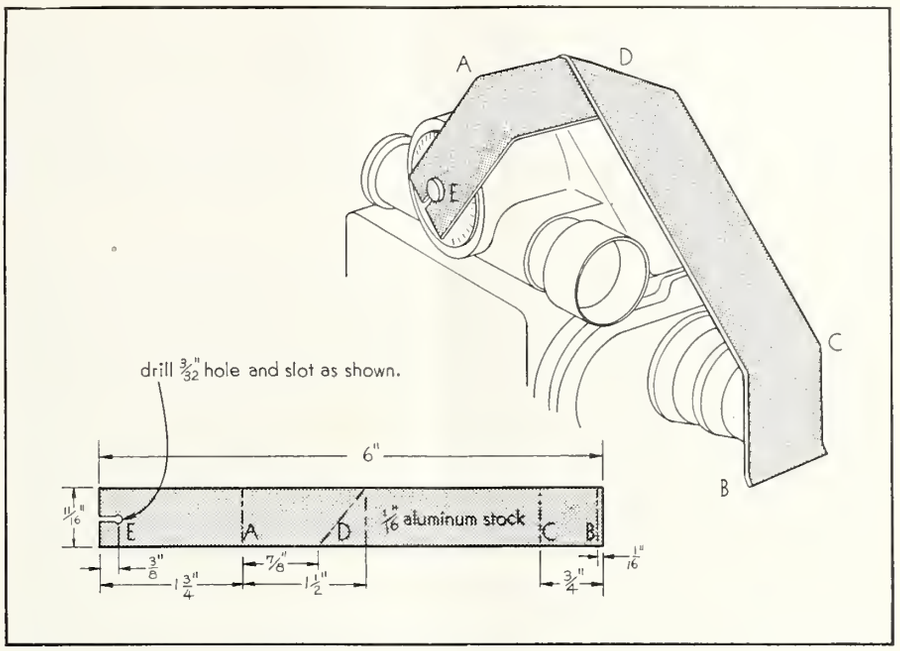
Title Making Aid

As an aid in determining the exact title field and center of that field, I made a mask or stencil for use with title backgrounds. Take a card of the size used by the titler (in my case 3x5 inches) and outline the field covered by the lens with the card in the titler.



Draw in the diagonal lines, then cut out the heavy lines.

In use, the stencil is placed over the title background and light pencil marks made through the cut-out areas, thus assuring a perfectly centered and balanced title. — *M Sgt. Howard B. Tilley, Belleville, Ill.*



Automatic Fader

An easy-to-make automatic fade attachment for the Revere Model 88 camera consists of a 6-inch strip of aluminum stock or other light metal, $1\frac{1}{16}$ of an inch wide and $\frac{1}{16}$ of an inch thick, cut and bent, as shown in the diagram. It is fastened to the footage meter dial by loosening the screw on the dial about two turns and sliding the bracket under the screw head, then tightening the screw.

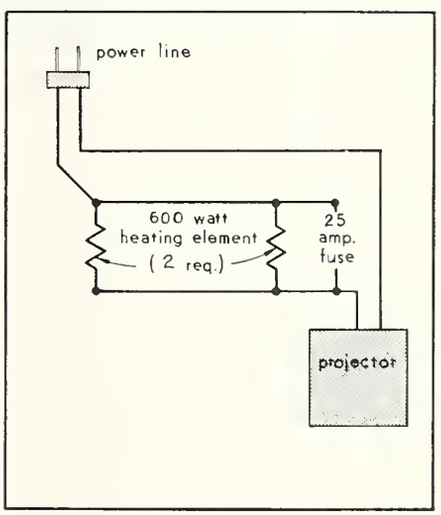
In use, the device is lowered to the upper edge of the lens and the camera run until the fader is tight against the lens. Inasmuch as the footage meter runs at the same rate as the camera, the exposure rate determines the speed with which the attachment is lowered.

When on the camera, the device can be turned up and down at will, as the footage meter runs on a "clutch" or friction drive and won't be ruined by raising and lowering the fader. For scenes in which use of the fader isn't desired, the device can be turned back far enough so that about 15 feet can be shot before it covers the lens, or it can be removed easily by loosening the screw on the dial.—*Lewis Heinly, Santa Monica, Calif.*

Readers are paid $1 to $5 for ideas for gadgets, movie tricks and short cuts in movie making used in this department. Describe your gadget or idea briefly and submit it, with rough sketch or photo, to "The Workshop Editor," Home Movies, 553 So. Western Ave., Los Angeles.

Slowing Current

After burning out two projector bulbs in short order, I figured the sudden impact of current on the hair-fine element was too great a shock, so I



rigged up my projector—a 500-watt Excel machine — as indicated in the sketch. Slowing down the current before it reached the projector, by routing it through two 600-watt heating elements did the trick. Now my bulbs last.—*R. D. Treanor, Savannah, Ga.*

Titling Ink

I note that readers frequently inquire about ink that may be used in lettering on celluloid. I have been using such an ink successfully for sometime. It is known as Craftint No. 147 and is manufactured by the Craftint Mfg. Co., Cleveland, Ohio. It works as well on cellophane, acetate, vinylite and other plastic surfaces. Although I have used only the black ink, it is also available in colors.—*Wm. A. Seeley, Detroit, Mich.*

Movie Club News



OFFICERS of the Westwood Movie Club of San Francisco are sworn in at the group's annual banquet. Left to right are George Loehrsen, public relations officer; Ralph Elliott, treasurer; F. J. Boichot, president; Angus Shaw, program director; Eric Unmack, vice-president, and Ed Kentra, secretary.

NEW YORK CITY—Lummus Camera Club saw Charles H. Coles, chief engineer of American Bolex Co., demonstrate lighting control by use of the incident-type exposure meter at a recent session. Texaco Camera Club members were guests.

★

LONDON (England) has a new amateur movie club, the Fourfold Society. In two meetings, the group has set up two production units and planned a large number of activities, including a continuing news reel of the society's activities.

★

LOS ANGELES—Southwest 8mm. Club had as guest speaker for its June meeting Fred Evans of MGM Studios, a member of the Los Angeles 8mm. Cine Club, who gave an illustrated talk on title kits and the use of titles. Southwest's full quota of 50 members if filled, and there's a waiting list of associate members.

★

SALT LAKE CITY— Utah Cine Arts Club held an open technical discussion at its June meeting. Earl N. Dorius showed a 200-foot 8mm. Kodachrome, "Alaskan Mission," featuring highlights of a trip to army bases in the territory, and George Brignand offered a comedy, "Dog-Daze."

PLANO (Ill.) has a new cine club, yclept Fox Valley Amateur Movie Club. Officers are: Frank Slauf of Millington, president; Delbert Ament of Yorkville, vice-president; Ilah W. Nelson of Plano, secretary; Glenn Gabel, Yorkville, treasurer.

★

DENVER Cinema League's recent film salon featured movies from all parts of the country and drew an attendance of over 400. Salon will be an annual event. Filmers whose pictures were shown included: William M. Bowman of Hayward, Calif.; Raymond J. Berger of Cheektowoga, N. Y.; the Grand Rapids (Mich.) Amateur Club; R. G. Hall and Norris R. Mendenhall of Denver; E. C. Denny and W. E. Morrison of Buffalo, N. Y.; Mrs. D. H. Cameron of Salt Lake City; the Indianapolis (Ind.) Cinema Club; Mrs. Warner Seely of Cleveland; Elmer W. Albinson of Minneapolis, and E. H. Sparks of Bristol, Conn.

★

ROCKFORD (Ill.) Movie Makers have scheduled their annual outing for Aug. 15. Members will decide whether it's to be a Western Day, Field Day, Gypsy Camp, '49er Day, or what. June meeting of the club featured Kodachrome movies, "Alaska Sport Fishing" and "Whistling Wings."

OMAHA— Amateur Movie Makers of Omaha is being formed, with all interested cinema hobbyists invited to contact Harry W. Sage, 4616 Florence Blvd., Omaha 11.

★

SAN PEDRO (Calif.) Y Cine Club is off to a good start with an initial membership of 42 members, reports F. C. Neill, president. Group meets first Thursday each month at Y. M. C. A. clubrooms.

★

VALLEJO (Calif.) Movie Club held its second annual open house recently, with 250 attending. Prize-winning films in the group's 8 and 16mm. contests were shown.

★

BROOKLYN—An interesting feature of Brooklyn Amateur Movie Club meetings are the round-table discussions which precede each regular meeting. The more advanced and experienced members conduct the discussions on such subjects as "Home Scenarios," "How To Select A Lens," etc.

★

MILWAUKEE's Amateur Movie Society, which probably sponsors more film showings to shut-ins than any other amateur movie group, was commended for their efforts recently by Shuster's Stores, whose Earl Bauer opened the company's library of rental films to those of the club's screening committee as source of material for shut-ins' screen programs.

★

SHERMAN CLAY Movie Club, San Francisco, had as the feature of a recent meeting a prepared lecture and demonstration by member A. Theo Roth on making and using a matt box and the cinematic results to be had from use of such a device. Screen program included films made by past-president Carl Gitshel, C. Wortman, George Shost, and Roth.

★

BELLFLOWER (Calif.) Cinema Club has been organized with I. W. Wagner, president; R. A. Jones, vice-president; G. V. Moore, secretary; M. W. Armour, treasurer.

★

CHICAGO's South Side Cinema Club, at its June meeting, saw "Crazy Over Water," Frank Dibble's 16mm. Kodachrome film with narration on magnetic wire, which won second prize in the documentary class of HOME MOVIES' contest. At its ninth annual banquet recently the club installed officers for the ensuing year. Gerald Richter is new president; James Cornelio and Kurt Bhose, vice-presidents; Victor Baczurik, secretary, and Joseph Stuchl, treasurer.

★

LOS ANGELES Cinema Club will hold a Photographic Equipment Exposition and Inter-Club Film Contest at the Los An-

geles Breakfast Club, 3201 Los Feliz Boulevard, on Saturday, Aug. 7, from 2 to 10. Approximately twenty-five firms will show their products and the displays, covering more than 3500 square feet of floor space, will include practically everything needed to produce and present movies and still pictures. Dinner will be at 6:30, and reservations are necessary. Reservations can be made through Charles Ross, secretary, 607 S. Hill St., Los Angeles 14.

Motion picture clubs from all over Southern California are entering films in the inter-club contest. The best film will be awarded the large Cinema Club Trophy and there will be prizes for other winning films. There is no admission charge and amateur photographers are invited, whether members of a cinema club or not.

★

ROCK ISLAND (ILL.)— Tri-City Cinema Club of Davenport, Ia., and Rock Island and Moline, Ill., elected officers at its June meeting. Named were Claire P. Smick, president; J. O. Booth, first vice-prez; Mrs. C. D. Snyder, second vee-pee; Mrs. Wanda Koechert, sec'y-treas.; Roger Johnson, Mrs. A. B. Cornelius and Arthur Bartosch, trustees.

★

CHICAGO— Associated Amateur Cinema Clubs of Chicago held their annual convention recently, with the Movie and Slide Club of Palmer Park as hosts. Booths of affiliated clubs featured gadgets devised by members.

★

REDWOOD CITY (Calif.) has a new amateur movie club, the Redwood Reelers. Group meets twice a month, and is open to all 8 and 16 mm. fans.

★

ALHAMBRA (Calif.)— La Casa Movie Club celebrated its eleventh anniversary June 21 with a birthday cake and special program.

★

BROOKLYN Amateur Cine Club's last meeting of the season was devoted to a "First Films' Nite," with members showing their early camera work. The group's annual picnic is slated for July 18. New officers of the club: Francis Sinclaire, president; Eugene E. Adams, vice-prexy; Bert Sackendorf, treasurer; Mrs. Annette P. Ogden, secretary; Charles Benjamin, Irving Flaumenhaft and Irving Gittell.

NOTICE

To Club Secretaries

Club bulletins and other correspondence are still being addressed by some to our old address, causing delay in many instances in publication of current club news, if not its omission entirely. Please send all communications to the editor care of Home Movies new editorial offices, 553 So. Western Ave., Los Angeles 5, Calif.—ED.

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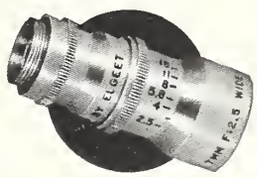
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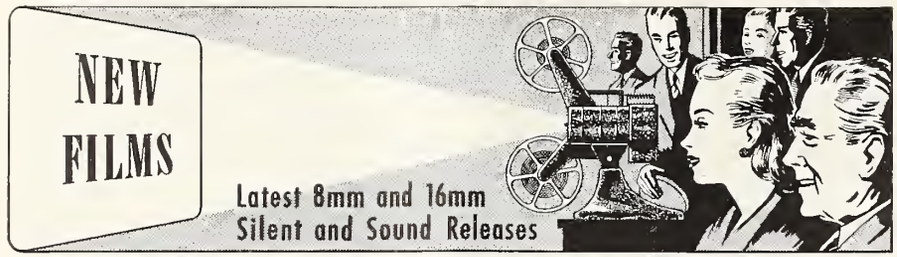
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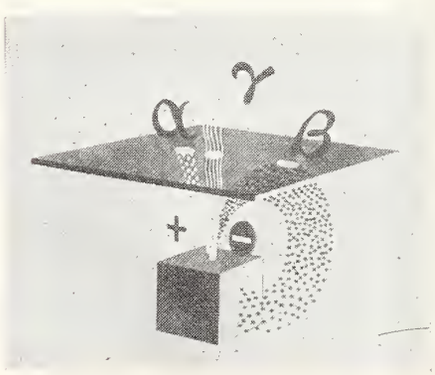
LET'S SING ⟩⟩⟩→

A new series of 6 musical subjects presenting well known favorites such as "Wagon Wheels," "Home On The Range," "My Blue Heaven," etc. Words of songs appear on screen. Artists include The Gordonairs, The University Chorus and Jane Pickens. Available through Castle Films, Inc., 445 Park Ave., N. Y. City.



RHYTHM PARADE ⟩⟩⟩→

8 reels, 16mm. sound. A star-studded musical featuring the Florentine Gardens' revue, Gale Storm, The Mills Brothers and Ted Fio Rita and his orchestra. Plot involves singer trying to make a Broadway show. Distributor is Post Pictures Corp., 115 West 45th St., N. Y. City.



←⟨⟨⟨ HOW TO THROW

Of interest to baseball fans, subject demonstrates four principal methods of throwing a baseball as practiced in big leagues. Produced in collaboration with Norman Sper, noted sports writer, and James Dykes and Hollis Thurston, big league stars. Available in 8mm. B & W from Encyclopaedia Britannica Films, Inc., Chicago, Ill.



←⟨⟨⟨ SILENT WITNESS

Seven reels, 16mm. sound, 70 minutes running time. District attorney's faithful dog remembers his master's murder and forces a confession from ruthless racketeers. Features Frank Alberston, Evelyn Brent. Distributor is Post Pictures Corp., 115 West 45th St., New York City.



←⟨⟨⟨ ATOMIC PHYSICS

An authoritative film tracing 140 years of history and development of knowledge and use of atomic energy from theory first proposed by John Dalton, through cumulative discoveries by scientists in many lands, culminating in application of uranium fission in atom bomb. 10 reels, sale $400, rental $100. United-World Films, Inc., Distr.

Roundup . . .

• *Continued from Page 366*

"doing their Poi dance" for a 50-foot 8mm. reel of bushy-tailed squirrels, which they don't have "down under."

"Request Assignments"

Speaking of swaps, HOME MOVIES next month will resume a former service to readers by devoting a department to "request assignments." If a cinefan in New Jersey, for example, wants some scenes at the Grand Canyon, we'll carry a note to that effect and maybe an amateur living at or visiting the canyou will take the requested shots. The Jerseyite, of course, provides the film and other items of expense. So, if you live in Iowa and want some Florida footage, pass the word along in a card or letter to "Request Assignments," HOME MOVIES Magazine, 553 S. Western Ave., Los Angeles 5, Calif., and we'll try to print it.

Television Bans Cameras

Amateur cinemakers who had hoped to shoot the United States Open Golf Championship in Los Angeles last month were disappointed. The Riviera Country Club course was closed to all except "accredited" cameramen — both still and movie—during the tourney.

Reason for the ban was sale of television rights to the tournament to the National Broadcasting Company, which insisted on the no-camera rule to insure that there would be no "bootlegging" of film to rival television firms.

With the growth of video, amateur movie makers might well check before attending major sports and other events to determine whether cameras will be allowed, thus avoiding the disappointment that would come from buying a ticket, loading up on film and other supplies, and lugging equipment to the scene—only to find that a "no picture" rule is enforced.

Back Issues Wanted

HOME MOVIES readers having back issues they no longer need can put them to good use by getting them into the hands of GI's in veterans' hospitals. James W. Welgos of 229 Arlington Ave., Jersey City 5, N. J., is helping the AWVS round up photographic magazines for distribution to disabled vets. Mr. Welgos is digging into his own pocket for the cost of forwarding the magazines, so asks that anyone sending copies to him do so express prepaid.

Still Camera . . .

• *Continued from Page 381*

with a fairly long focal-length lens because it gives a larger picture to start with and minimizes any loss of sharpness due to grain, and also makes a picture of a size which is probably more suitable to the titler and movie camera lens.

Still pictures can be taken by time exposure or photoflash, such as the interior of a building—a museum, for instance—or the interior of a cave at some scenic point, or some other place where the fastest movie lens would not be fast enough. These stills can then be transposed to movie film in the manner described, and give a movie shot which could not readily be made in any other way.

For black and white pictures the movie shot can be made on positive film, and if the original still picture was taken on panchromatic film, the finished movie film will have panchromatic quality. A little figuring will indicate that the cost of such a shot is just about cut in half by this method. This saving, of course, would be negligible for just one shot, but if many are made the saving would be quite appreciable.

As mentioned above, there are ways and means of rendering the static nature of the scene non-apparent to the audience. For instance, if just enough movie film can be spared for just one shot toward the sequence, it should be used for a normal long short or medium long shot of the scene with some movement in it; follow this with the supporting shots taken with the still camera.

Another method is to have the still picture in the titler of sufficient size to allow for sliding slowly sideways while the movie shot of it is being taken. This will give the effect of a pan shot. As the mind of the audience associates pan shots with moving pictures and not with stills, and provided the shot is well executed, it is doubtful if any audience would suspect it of being a dubbed-in shot.

If the photographer is incorporating fade-outs at the end of his sequences, or lap-dissolves with his subtitles, it is a good idea to arrange his editing so that these stills, or some of them, come in a place where they can be faded out or lap-dissolved.

The psychological effect on the audience of all these wrinkles is that they are completely fooled, but enjoy the show more because of it. There is no breach of ethics involved, so don't let your conscience bother you or restrain you from taking advantage of these little tricks if you wish to do so. After all, Hollywood fools the public all the time—and the public loves it.

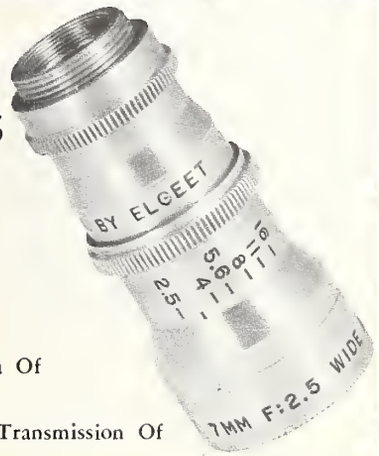
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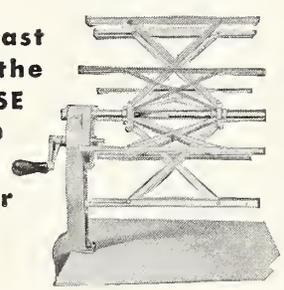
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Information PLEASE

* HAVE you a perplexing problem in photography, editing, titling, or processing of home movies? Then tell it to the editors. This "problem untangling" service is free to every reader of HOME MOVIES. Enclose stamped addressed envelope with your letter to Editor, Home Movies, 553 So. Western Ave., Los Angeles 5, Calif.

Norwood Meter (Ralph James, Detroit, Mich.)

Q—*Is the new Norwood Director exposure meter more sensitive than other photo-electric exposure meters?*

A—While the manufacturer claims the Director is only slightly more sensitive electrically than other meters, this meter utilizes all the light coming directly from the source rather than the reflected light. Therefore the Director will give usable exposure data under less light than some other meters.

Color Titles (Marvin H. Cornwall, Aurora, Ill.)

Q—*I would like to superimpose colored letter titles on previously exposed color films. Is this possible?*

A—It would be possible for you to superimpose colored titles over a previously exposed colored film, providing the color was light, such as light blue, light yellow, etc. This must be done, of course, before the film is developed.

Sound "Blackout" (E. H. Schubel, Irvington, N. J.)

Q—*I have a Bolex H-16 on which one side of the sprockets are ground off to accommodate sound film. I want to make some titles with the sound track blacked out. Do you have any suggestions how I might alter the camera so I would get a blacked-out sound track or any other method by which I could do this at home?*

A—We presume your use of the term, "blacked out," means that you wish the sound track area completely opaque so that it does not register on the photocell as it goes through the projector. You did not state what type of film you were using — whether black-and-white or color. If you are working with black-and-white titles, you can use the direct positive method, using black letters on white cards, which will give you a title with white letters on a black background—the values being reversed in development. This reversed value will carry over into the sound track area and give you a completely opaque sound track strip.

If you are using regular reversal film, of course, the sound track area, which is not exposed, will come out opaque in the processing.

Telephoto Lenses (Francis W. Hebert, Pittsfield, Mass.)

Q—*I am contemplating the purchase of a telephoto lens for my Bolex H-16. I want a lens in a focusing mount, completely corrected for color and capable of recording minute color details of bird plumage. This should be either a 3″ or 4″ telephoto with an aperture of f/2.7 or less. I have considered the 4″ Cine Kodak f/2.7, the Kern Yvar 3″ f/2.7 and also read of the Goerz Hypar f/2.7, f/3 and Goerz Apogor f/2.3 lenses which are said to be capable of making movies of microscopic definition; however, I don't know whether this lens is made in a telephoto. Which lens will best meet these requirements?*

A—All the lenses mentioned should give you very satisfactory results. You might also investigate the Elgeet. We would suggest that before you purchase, you arrange with your photo dealer to try out the different lenses, making tests of each to determine which gives best results with your camera.

Off-Center Titles (James E. Tannehill, Fort Wayne, Ind.)

Q—*Titles made on our titler are off-center horizontally on the screen, although close inspection shows them to be perfect on the film. This must mean the projector aperture is off. As I see it, I must either make the titles deliberately off-center the other way or go to work on the projector aperture. What do you advise?*

A—We doubt the advisability of enlarging the frame aperture. It probably would be more advisable to either enlarge the border around your lettering or else photograph your titles slightly off center.

Travelling Matte (W. L. Archer, Lachine P.Q., Canada)

Q—*I intend to make a travelling matte sequence using Kodachrome. Can you tell me what exposure allowance to make when shooting the background on to the final Kodachrome stock through the black-and-white panchromatic negative matte?*

A—A very comprehensive article on the subject of travelling matte print-

ing appeared in the September, 1947, issue of HOME MOVIES. Another article appeared in our August, 1947, issue.

Title Focusing (Howard Guarniere, Maple Heights, Ohio)

Q—*I have a Bolex L8 camera with f/2.8 lens in focusing mount from 9 inches to infinity. Can I take titles without supplementary lenses? If so, would you please furnish table for focus, distance and size of title card?*

A—If your f/2.8 lens focuses down to 9 inches you can make titles without using a supplementary lens. The title area at 9 inches would be 3½ inches by 2⅝ inches, at 12 inches it would be 4⅝ by 3⅝ inches, and at 18 inches it would be 7⅛ inches by 5⅜ inches.

Sports Filming (Wm. J. Lawson, Rahway, N. J.)

Q—*Having read with considerable interest Richard V. Thiriot's article, "Analysis Films As Coaching Aids," I am determined to do the same using 8mm. equipment. I have a Cine Kodak Magazine 8 for which I have a 13mm. f/1.9 lens, a tripod and a Norwood Director exposure meter. My camera provides operating speeds of 16, 24, 32, and 64 frames per second. What other equipment—lenses, filters, etc.—would I need for this type filming?*

A—We believe that your present camera equipment is fully adequate for making sports analysis films. However, there would be instances where a telephoto lens would be necessary in order to enable you to get closeups of plays and action. A 1½-inch or 2-inch telephoto should suffice.

As for filters and other equipment mentioned, you would probably need color correction filters only when called upon to use regular film indoors or Type A out-of-doors in an emergency. The operating speeds provided by your camera should enable you to meet every sports filming requirement.

Titling (Howard Guaraniere, Maple Heights, Ohio.)

Q—*I have been making titles with my 8mm. camera, using title cards 13"x10" and a 1-diopter auxiliary lens on my camera, shooting at a distance of 40 inches—all with excellent results. Now I have a 16mm. camera. To shoot titles of the same size, can I use the same 1-diopter lens and set titles at the same distance, or do I have to change lens, distance and card size?*

A—Using a 1-diopter lens with a one-inch 16mm. camera lens will give you a field area of 16"x12" at a distance of 40 inches—not 13"x10". You can use the same 1-diopter auxiliary lens with your 16mm. camera that you used with your 8mm. camera.

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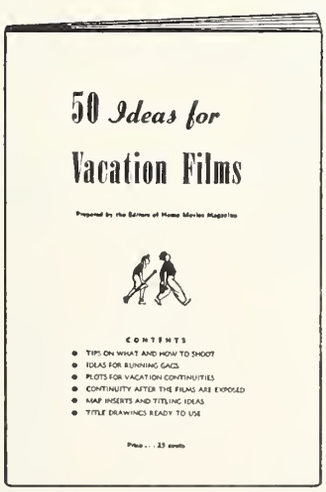
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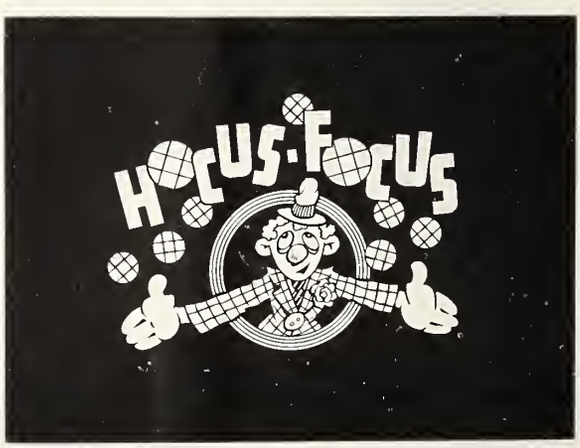




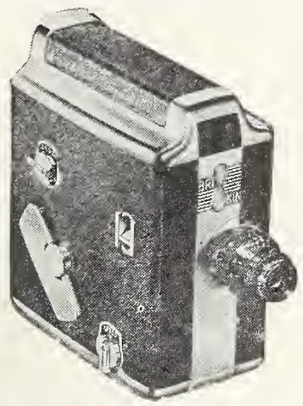








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Exotic Birds . . .

• *Continued from Page 384*

we decided to shoot only 100 feet at a time, taking about three or four hours to do it.

"Another thing we learned — and this would apply to any home movie, whatever its subject might be — was that the actors must be comfortable, natural, relaxed, and without strain. At one point, for example, the white cockatoo was doing his stuff on his flat, tabletop stage, his feet being spread out flat. This was an unnatural position for him. He was used to grasping the round limb of a tree, or a perch. So, with professional nonchalance, he wandered over to the edge of the table, which was round, and grasped it. In doing this, he walked out of the frame, and we had to shoot the entire scene over again.

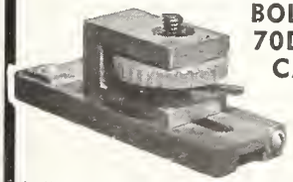
"In another scene, as a part of their costume, the birds wore small clown hats, fastened with a string under the chin. These hats interfered with the movement of the crest feathers, which the birds spread when they are under emotion. So the birds resented them. However, we got one break out of this situation. One of the birds, playing the part of a drum major, was wearing quite a high, heavy hat, and had a baton in his bill. As he couldn't ruff his crest when he felt like it, he took his hat off, held it in his beak a moment, and then dropped it to the floor. This was a little piece of *ad libbing*, but it gave us a good shot.

"Moral: Keep alert for the unexpected; take advantage of the unusual. Often the unrehearsed gesture, the spontaneous word or act, will be the hit of the show. This was well illustrated by the breaking of the balloons by Barbara, the green military macaw. Birds are traditionally startled and frightened by sudden noises. Mrs. Schary brought out some balloons and gave one to Barbara who pecked it and brought the explosion. The bird was startled but not much frightened, and asked for more. In all she exploded 12 balloons and enjoyed the fun, contrary to all known bird lore. The explanation, according to the trainer, is that Barbara is a fighter, a man-killer bird, always looking for a scrap."

In one scene the cat and a bird were eating together, which they generally did, when off stage, Mr. Roth continued. In the test shot, the cat ate too fast and wandered off stage. So when he shot the Kodachrome, he gave the feline member of the act a double portion of food and found this strategy to be effective.

"One act we fudged badly as, in this

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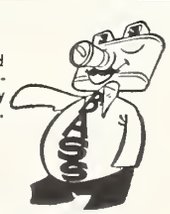
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particular case, we didn't know how to guard against distraction," Mr. Roth went on. "Mr. Smith, the cockatoo piano virtuoso, had a routine that called for him to stalk majestically and furiously up and down the keyboard, conscious of his mastery of a difficult feat. At the end of a movement he would stop, turn the sheet of music with his bill, and go on with his interpretation of a cockatoo masterpiece. He went through this routine perfectly in the black-and-white test. But when we went into Kodachrome, he balked. On one of his music-making trips up and down the keyboard he happened to spy an opening behind the music rack. It intrigued him, aroused his curiosity. He stuck his head into the cavity, and examined everything in sight. From that instant he was lost to his routine. Never were we able to wean him away from his newly discovered mystery.

"The lesson was unmistakable: in filming birds — all animals, in fact — and children — cut out all possibility of distraction. In one case we overcame distraction by using a mechanical toy, operated by a spring motor. By starting the toy just before the shooting, the birds didn't hear the purr of the camera motor."

A Cine Kodak Special, with one-inch 15mm. and four-inch telephoto lenses, was used to shoot this 16mm. Kodachrome. Lap dissolves were made throughout the picture and it was shot at 24 f.p.s., as sound may be added later. The main credit and end titles were all double exposed, the white Knight letters being photographed on a black field for the required amount of footage, which was then backwound in the camera. The birds were arranged in their alcove so that the wording would be at the bottom of the frame, and the film run through the camera once more. In this way live birds became animated titles.

The first scene in this reel is a shot of the wrought-iron gate, with the figure of a bird worked into the design, in front of Mrs. Schary's residence. The gate is shown opening by itself. It required 68 movements at one inch apart and single-frame exposure.

As some of the action took place on the floor, a special lowboy tripod was made in order to get down for low-angle shots. Most of the action was closeup or semi-closeup and the lights used on these shots were four No. 2's in kodaflectors. The long shot, which took in Mrs. Schary's living room and alcove for the birds, necessitated 13 flood lamps, used for front, overhead, and back lighting. These consisted of No. 2's and No. 1's in reflectors behind pieces of furniture and in glass-door cabinets, in the specially-built living room designed to house the birds. Heavy fuses to take care of the added load were used but the wiring became so hot at times that the operators were afraid it might take fire.

"This has been the most interesting picture I have ever made," Mr. Roth declared, "but it has also been the most difficult one. In fact. I believe that, with their quixotic and eccentric ways, their mercurial and temperatmental habits, their penchant for the unpredictable, birds will always be a sharp challenge to any home-movie man who may attempt to film them."



Alaska . . .

• *Continued from Page 380*

follow. You will find it best to ask permission before taking pictures of natives in Alaska. As a result you will get more cooperation and much better movies. Offers of candy will help you get the facial expressions wanted in closeups of children, but just try to shake the rest after that!

No movie on Alaska would be complete without a few shots of native salmon hanging on racks in the sun. For the benefit of those who wish to photograph these picturesque racks, let me offer a suggestion. A gas mask is a fine accessory to add to your camera equipment!

I haven't mentioned McKinley, Juneau, Ketchikan and other spots in the territory because space will not permit. Alaska is superbly photogenic and each spot will offer fascinating subjects for your movie camera.

Alaska is one place where your telephoto lens will assure you of some really fine shots. Your telephoto lens will capture many interesting and unusual big game pictures.

Another parting suggestion is to always use a light meter when filming pictures in Alaska. Light conditions in Alaska are different than those in the States. As a comparison your lens will have to be set one full stop larger in the winter and one-third stop smaller in the summer. It is very hard to judge the correct exposure without a light meter.

Movie making in Alaska offers a thrilling and different type of camera work. Even though you spend years of photographing the territory you will find that you have merely scratched the surface. Now is the chance for movie fans to record on film the activities of America's last great frontier.

Recent Reviews
OF READERS' FILMS

★★★**FIESTA IN SANTA FE**, 200 ft. 8mm. color by Bernie E. Cawley, Denver, Colorado, is a carefully photographed record of fiesta events held annually at Santa Fe, New Mexico. Picture opens with an historical foreword, then shows complete fiesta from start to finish. Camera used was Filmo Sportster mounted on a Quick-Set tripod.

★

★★★**GUATEMALA**—by Ralph E. Richards, San Jose, Calif., comprises two 200-ft. 8mm. reels of Kodachrome, the first covering Chichicastenango and the second, Lake Atitlan. Lake reel shows general view of lake country and scenes in village of Santiago—the type of material the average visitor with limited time would shoot. The first reel includes shots of ceremonial dances, market scenes and scenic panoramas. Camera used was Cine Kodak model 90 with regular and 75mm. telephoto lens.

★

★★**A PRESENT FOR MARLEN**, 125 ft. 8mm. Kodachrome, by Floyd Rosene, Rockford, Ill., is a Christmas film made interesting by planned continuity that has to do with a lad writing Santa for a train, then finding it under the tree Christmas morn. Incidental shots include family trimming tree, wrapping gifts, unwrapping them, and turkey dinner shots. A model 90 Cine Kodak with f/1.9 was used plus three No. 2 photofloods for the lighting. Titling is exceptionally good.

★

★★★**OUR OWN BACKYARD**, 300 ft. 8mm. Kodachrome, by Mrs. D. H. Cameron, Salt Lake City, Utah, is a scenic record, interestingly filmed, of the maker's unusually beautiful landscaped garden. There is some repetition in the shots, but otherwise editing is good. Camera used was a Filmo "Aristocrat."

★

★★★**WE'RE GOING TO GUATEMALA!**—700 ft. 16mm. Kodachrome, by Charles B. Beery, Minneapolis, Minn., is a pictorial record of a visit to one of Central America's most interesting countries. Picture begins with travelers boarding train, then plane, then, after their arrival in Guatemala, the camera follows them on their tour about the country, recording with the lens what the travelers see with their eyes. Photography is generally good with titling the better feature.

★

★★★**STARVED ROCK**, 275 ft. 16mm. Kodachrome, by Charles V. Carroll, Minneapolis, is a well-photographed scenic record of a place made famous through frequent mention by Fibber McGee on his radio program. Locale is beautiful state park in Illinois and Carroll has used his camera skillfully in recording the most beautiful areas with the utmost pictorial composition. Excellent titles enhance the continuity.

★

★★**DELIGHT FALL**, 150 ft. 8mm. Kodachrome, by F. W. Anderson, Salt Lake City, is a collection of fall scenic shots emphasizing colorful foliage with a few personal shots intercut that suffers from much repetition in the editing. Unsteady camera and some underexposure detracts from the otherwise good photography.

★

★★**COLORADO RIVER**, 200 ft. 8mm. Kodachrome, by Judge Jos. G. Jepson, Salt Lake City, is a documentary of a Boy Scouts outing which takes in start of the trip from Salt Lake, shows the lads' thrilling ride on the turbulent Colorado in rubber boats, and closes with typical camping scenes.

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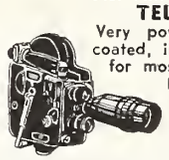
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Here's How The Pros Do It . . .

• Continued from Page 377

LIFE WITH FATHER

Directors of photography, Peverell Marley, ASC, and William V. Skall, ASC. Technicolor color director, Natalie Kalmus. Film editor, George Amy. Special effects, William McGann. Director of special effects, Ray Foster, ASC. Produced by Robert Buckner. Directed by Michael Curtiz. Starring Irene Dunne and William Powell. A Warner Bros. picture.

From this story, an amateur can learn the lesson of dramatically using color. Here the three fiery redheads were the only color "explosions" in the picture, the backgrounds being deliberately calm hues, serving to focus the attention on the redheads. In musicals an opposite is followed, a carnival feeling prevails in music and the lavish color palette as well.

★ ★ ★

THE BOY WITH GREEN HAIR

Director of photography, George Barnes, ASC. Film editor, Frank Doyle. Produced by Stephen Ames. Directed by Joseph Losey. Starring Pat O'Brien and Dean Stockwell. An RKO-Radio Pictures production.

This is perhaps the first picture in which a color plays a dramatic role. Here special green had to be selected for a little boy's hair which suddenly turns green as a symbol for world peace. Just any green would not do. It had to be startling, yet natural. Cameraman Barnes achieved the desired effect by lighting the picture in low key, to add naturalness to the situation, which was startling enough as it was.

★ ★ ★

THE EMPEROR WALTZ

Technicolor photography by George Barnes. Produced by Charles Brackett. Directed by Willy Wilder. Starring Bing Crosby and Joan Fontaine. A Paramount picture.

Two technical difficulties in "The Emperor Waltz," which is by far the costliest and gayest Technicolor extravaganza Paramount undertook since the war, concerned nine pups and a door too small for a camera. The nine pups played three parts by working in relays of three each. According to the script, the story needed newborn pups. No newborn pups ever have their eyes open. In preparing the shooting schedule, however, it was impossible to film all the pup sequences at one time. By the time the director would get to a new sequence, one or another of the pup's eyes would be open, revealing his scandalously increased age. Finally Rudd Weatherwax, famed Lassie trainer, was sent an SOS. He canvassed all the vets, breeding kennels and dog pounds for possible litters and finally located nine suitable pups. But nine pups were just a start, and before the shooting was over a total of 36 pups had been bought and used. Of course, for an amateur to undertake such a sequence would prove rather costly, unless he cares to start a kennel on the side.

The other difficulty mentioned was encountered in a single camera pan shot in which Joan Fontaine enters a tavern in a small Austrian town, goes to a clerk's desk, walks up a semi-circular staircase and, after knocking on a door, enters an upstairs room. To do this, the camera had to be placed on a giant boom with special extensions. The boom, electrically driven, started at a low level, then was driven back and slowly raised as Miss Fontaine made her way upstairs. It was a very tight fit for the camera. It called for a change in the size of the doorway, which ten studio carpenters provided in a jiffy. For an amateur such changes might be impractical and expensive. The moral of this story is to plan ahead, to avoid the old situation of the boat-in-the-cellar.

★ ★ ★

A SONG IS BORN

Director of photography, Gregg Toland, ASC. Film editor, Daniel Mandell. Technicolor color director, Marie Clark. Special photographic effects, John Fulton, ASC. Produced by Samuel Goldwyn. Directed by Howard Hawks. Starring Danny Kaye and Virginia Mayo. A Samuel Goldwyn production.

In "A Song Is Born," Gregg Toland introduces two revolutionary photographic techniques. He filmed the climactic jam session with a camera that rocked in perfect rhythm to the music. A special camera cradle had to be constructed for this job and synchronized to a metronome which was in turn timed to the beat of the music. Even with much simpler equipment an amateur can successfully follow this technique.

ONE TOUCH OF VENUS

Cameraman, Frank Planer. Film editor, Otto Ludwig. Art directors, Bernard Herzbrun and Emrich Nicholson. Producer, Lester Cowan. Director, William Seiter. Cast: Robert Walker, Dick Haymes, Eve Arden, Olga San Juan, Tom Conway, James Flavin. A Universal picture.

One of the functions of the camera lens is the forecast of the fun or tragedy ahead. In a few well-chosen mood pictures it can establish the key to the entire sequence or picture to come. In Universal's "One Touch of Venus," a striking example of audience effect and establishing the picture in time is achieved by a tricky opening. The first scene shows an ancient Greek temple. It looks like the Parthenon, only there is something missing. It does not seem to have enough columns.

Suddenly a man stands up behind the ruins. He is ten times bigger than the tallest pillar. He towers over the ruins like a giant. Yet he appears normal. Then you get it, as the camera starts pulling back. Not a word has been spoken, except through the lens, but you have been told enough to capture your attention and make you understand. You see the ruins are but a miniature in a swank department store, and the man is a window dresser. You are back in today in the world you know. The first scene is a laugh and promises a comedy. Hollywood knows and uses this technique of a "story in an eyeful" to the utmost of man's imagination. It is a pleasure which a home moviemaker can incorporate in his film with gratifying effects. As in "One Touch of Venus," the first fifty feet of your film can implant the idea, the theme, the forecast of excitement to come. One of the keenest requirements of a good motion picture is an "educated lens," which TALKS entertainment ahead.

★ ★ ★

EASTER PARADE

Director of photography, Harry Stradling. Film editor, Albert Freed. Directed by Charles Walters. Starring Judy Garland and Fred Astaire. An MGM picture.

This picture is a good example of unusual dance photography—in slow motion. It is also claimed to be the first synchronization between slow motion and sound. It took four weeks for the camera department to work out the details. Finally two motors drove the camera to 5760 rpm, twice its usual speed, to catch the slow motion movement of the dancers. This speed slowed the motion down four times and caught 96 pictures per second.

Besides the technical interest, this musical ought to catch the eye of the amateur for still another reason. This is one of the rare musicals where music, dancing, and singing are a natural outgrowth of the plot and not merely tacked onto it. "Stepping Out With My Baby" is the gay dance number that the camera stopped cold.

★ ★ ★

DEEP WATERS

Director of photography, Joe LaShelle, ASC. Film editor, Barbara McLean. Special photographic effects, Fred Sersen. Produced by Samuel G. Engel. Directed by Henry King. Starring Dana Andrews and Jean Peters. A 20th Century-Fox picture.

In this story of the sea, authenticity was important. So director King, long known as "the father of location," took the actors and camera crews to Maine. Not satisfied with that, King personally scouted the location in his private plane. Whenever an amateur can possibly do it, his picture will profit by his shooting it in the location for which the script calls, then completing the rest of the dramatic action in the studio.

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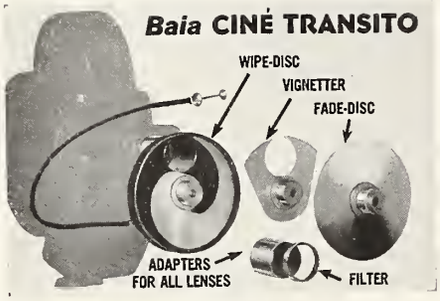
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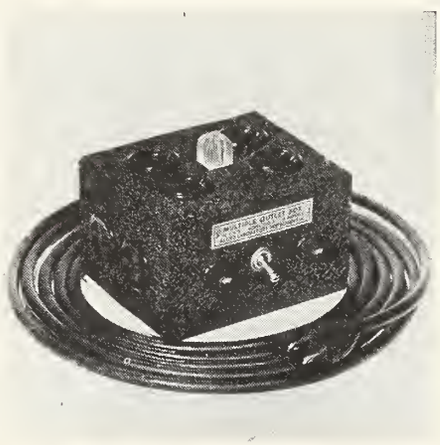
In Home Movie Equipment And Accessories



Effect Producer

Transitions of all kinds are easily and smoothly made with the Baia Cine-Transito, Jr., which is again available for the first time since the war. Precision built by Baia Motion Picture Engineering, Inc., of Detroit, this instrument is adaptable to all camera lenses. Made of steel in black suede finish, it enables the amateur to make fades, lap-dissolves, wipes and vignettes. Masks and filters can be used with it.

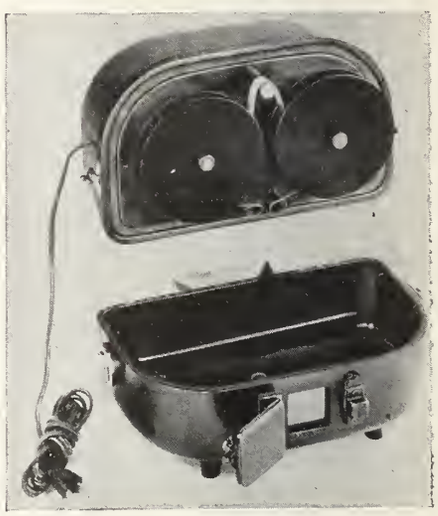
Hubs of the interchangeable disks are fitted with a plunger to engage a notch on the motor shaft, assuring proper alignment. Operation is simple. When the cable release is pressed, the spring motor operates the mechanism and stops automatically. An automatic warning buzzer further simplifies use of the device, which makes twelve transitions with one winding.



Outlet Box

Allied Laboratory's new "Multi-Plug" Outlet Box, Model 3001-A, solves the problem of coping with an insufficient number of wall outlets. A small unit containing eight standard receptacles, the Multi-Plug can be plugged into any convenient wall outlet, AC or DC, 110-125 Volts.

Among the features of the Multi-Plug are: eight standard receptacles conveniently spaced, neon pilot light (1/25 Watt) tells AC from DC, and signals "voltage on all plugs;" long stroke toggle switch breaks both legs of the line; comes complete with 15 Amp fuses, 12 feet of heavy duty rubber appliance cord, and unbreakable flat plug; convenient fuse-extractor posts for ready replacement; rubber mounting feet, completely metal-enclosed; all components are underwriters approved. Cabinet dimensions are 3" x 4" x 5". Net weight, 1 lb. 9 oz. Shipping weight, 1 lb. 12 oz. List price is $13.75. Distributor is Sun Radio & Electronics Co., Inc., 122 Duane St., New York City 17.



Cine Film Developer

The Micro Record roll film developer is a complete portable kit for processing movie film that requires but two quarts of solution and processes film in daylight. It is claimed that a hundred feet of cine film can be completely processed in less than an hour. Film is moved from one spool to the other during processing by electric drive powered by a 110 volt AC motor. Manufacturer is Micro Record Corp., 20 East 181st St., New York City 53.

Rotating Film Plan

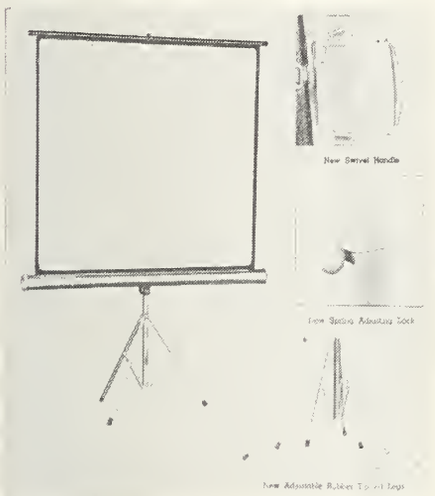
A unique plan which gives home movie owners the use of ten films for the price of one has just been put into operation by Round Robin Films, New York.

With the purchase of one film, the purchaser becomes a Round Robin member and is assigned to a roster comprised of nine other members. Each member

then circulates the film he has purchased to the member whose name succeeds his on the roster, receiving, in return, a film from the member whose name precedes his.

In this way, every member has the use of two films a month for a period of five months. At the end of the cycle, the film originally purchased by a member is returned to its owner for good. A six months' guarantee covers the repair or replacement of any damaged or lost films.

Further details and a portfolio may be obtained by writing to Round Robin Films, 369 Lexington Ave., New York 17, N. Y.



Radiant Screen

Outstanding features of Radiant Screen Company's new Champion Model K screen are a new swivel handle which folds inward, a space saving feature when storing screen; a new spring adjusting lock, permitting finger-tip adjustment of screen to any desired height; and fully adjustable rubber tipped tripod legs. Available in both 30″ x 40″ and 40″ x 40″ sizes, the new "Champion" retails at $13.50 and $16.00.

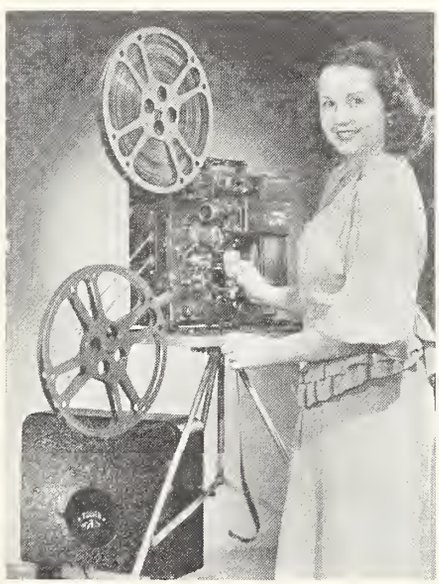
New 16mm. Lenses

A new series of coated Baltar lenses, the first to be developed by Bausch & Lomb Optical Company for professional 16mm. motion picture photography, is currently being completed. The lenses are made in 15, 17.5, 20 and 25 millimeter focal lengths. Comparable in every way to the longer focus Baltars used by Hollywood cameramen, the new series will be used for professional movies in this country and abroad, and for special U.S. government technical photographic work.

Utilizing some new, high index glasses, each lens was independently designed for its individual field of view, and required two years to develop. Like their big brothers, the newcomers to the Baltar family are high speed lenses, with a relative aperture of f:2.3. Pictures produced by these lenses are not only equal in sharpness, but exhibit the same indefinable characteristics of excellence as the longer focus Baltars.

Titling Set

Movie amateurs who shy away from title making believing it is both costly and difficult, will do well to look into the Variety Titling Kit offered by Prospect Products Co., 9 Crary Ave., Mount Vernon, N. Y. Kit includes three trays of die cut foil covered letters, each a different color, plus three flock covered backgrounds 12″ x 15″ in size. The backs of letters are also covered with flock which enables them to stick to the title boards without need for adhesives. Letters are 1¼″ in height, easy to assemble. Kit No. 1 with 100 characters sells for only $1.50. Extra letters and backgrounds are available at small cost.



Sears Sound Projector

Sears, Roebuck and Co.'s newly-developed sound projector for 16mm. silent and sound film is being introduced in the company's retail stores throughout the country. Carrying the distributor's name of Tower, the new sound projector is the first ever to be offered by Sears under its own brand name.

The Tower projector is a portable unit in single case with detachable side containing the speaker. Assembled for carrying, it weighs about 34 pounds. Described as a professional model, the new sound projector was designed especially by Sears engineers and the manufacturer to show entertainment and educational films in the home, school and club. The price of the Tower projector in Sears retail stores is $279.00, complete with speaker and 400-foot take-up reel.

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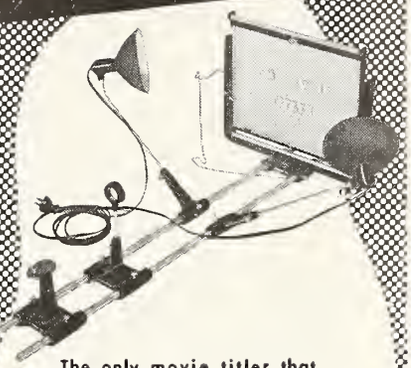
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Paricutin . . .

• *Continued from Page 375*

of a mile from the glowing throat that breathed death and destruction into the night in the form of gas and steam and clouds of dust and ashes. Every explosion ejected a shower of incandescent molten magma that arched into the void of the sky to fall onto the cone where the red hot fragments rolled over and over to the base. We had brought camera, tripod and photographic equipment at the expense of shelter and sufficient blankets and our teeth chattered as we spent hours in the cold making night shots that could be worked into the web of the film.

The following morning we took our 16mm. Magazine Kodak and a heavy tripod and set off in search of adventure. Obviously we had to carry bottled mineral water and movie accessories so we packed these into my heavy canvas hunting coat and started across the sands of the cinder desert. Walking was difficult over the ash carpet covering still-hot lava but the sky was vibrantly blue and the air cool. Our attention was soon attracted by fumaroles at a lava outcrop, where gases issued from the rocks and crevices and ammonium and iron chlorides were being sublimed and deposited in shining crystals before our eyes. It was just too much for us to pass up and so, setting down our coats and excess equipment, we climbed amongest the hot rocks and made the whole gamut of exposures from long shots to ultra-closeups. One tiny fumarole hissed through its white sal ammoniac vent, putt-putting like a peanut vender's whistle, and we were making a nice closup of this when an explosion from behind startled us—a bottle of charged mineral water in my coat had exploded from the intense heat of the cinder. We later discovered that the camera had continued to grind out footage from its tripod support until the spring ran down!

Approaching the base of the cone we were fortunate to see the wind veer away from us, revealing the plume of smoke and ash in all its glory against the sky. Repeated explosions carried fine dust and huge rocks a mile into the air to fall back into the crater or on the surrounding, fast growing cone. A 3-inch telephoto bridged the gap to the brink and we took what later developed to be very spectacular shots of the emergence of volcanic bombs as they were hurled violently into the air. We made an exception to our rigid no-panning rule and followed the trajectory of one tremendous smoking stone as it arched upward and turned earthward to crash with smashing impact on the cone, shattering itself into fragments that careened downward under the influence of gravity. We were forced to leave our choice location when a whizzing bomb fell behind us and we realized that we were within range.

We had to return to Morelia that night with our party and learned what every movie maker finally realizes—that one doesn't make his epic pictures when travelling in groups. But there were other trips later when we rode completely around the volcano, taking a full day for the trip, andd when we camped in our sleeping bags on one five-day excursion. On top of the congealed lava we could look down through cracks to the red plastic lava below. On one occasion we found a vent where incandescent gas kept the solid lava heated to a cherry red in what resembled an outdoor fireplace. We followed the edges of the lava fields and photographed the forefront of the inexorable advance of the flow that eventually desecrated the centuries old church of the village of San Juan Parangaricutiro, invading the nave and breaking down alters and leaving only the spire unbowed before the destructive charge.

Paricutin village, also in the environs, was slowly inundated in a flood of ash and cinder that fell incessantly under the gentle persuasion of the prevailing wind. The natives fled their homes as the ash rose higher and higher to the eaves and roofs groaned under the weight. Finally only the merest tops showed in the desert of cinder covering the once fertile valley. And lower down the slope where the river of lava flowed like a black avalanche, frozen crusts of rock scabs which formed on the advancing front of the lava, tumbled over and down, tinkling like pottery as the flow moved on toward the destruction of the lowlands.

As we acquired familiarity with the geologic monster we searched for a suitable conclusion to climax the growing footage of film. And on Holy Saturday of Easter week in 1946, three years after the volcano punctured the earth's surface, we were to accomplish this climax. We visited the geologist's shack reserved for those engaged in scientific observation and research. George Kennedy was there with some other professional people, waiting for a chance to ascend the cone. Later we learned that George is a renowned volcanologist, a Ph.D. and a member of the staff of Harvard University, but we know him to be an unassuming young man raised on a cattle ranch in Montana and a camera bug in his own right. He had some advanced theories on what makes volcanoes tick and had been waiting a week to attempt to climb to the crater. We were delighted to join forces with the party, even though the Good Friday attempt was frustrated by a barrage of volcanic

bombs that replused the assult. George predicted a diminution in the intensity of the volcanic action before long and said that he detected a directional tendency in the ejection of volcanic bombs. We had not come prepared to camp out and returned to Uruapan that night.

Bright and early Saturday morning we hired a car to take us to the encampment where tourists view the phenomenon. There we acquired horses and completed the trip to the geologist's shack, to find that the party had had to start out to take full advantage of a temporary reduction in the violence of the activity. Only Ruben Diaz, interpreter and bull-cook for George Kennedy, was waiting for us.

With Ruben we started out afoot, travelling light, we thought, with only camera equipment, a little water and food and our coats.

The only access to the base of the cone now was across hot lava which had solidified only recently. We entered a passageway several feet wide around the base of the cone where the tumbling rock fragments left the base and formed a fence as neatly arranged as though planned. The cone is formed of loosely piled ash with imbedded fragments of volcanic bombs still hot and insulated by the ash. We started a spiral path up the side and soon discovered that the climb was very fatiguing. A little distance up we found the other members of the party were en route back, having been and seen and returned open-mouthed with wonder. A Mexican engineer had attempted to deflect a rolling bomb fragment which had shattered on impact with his geologist's pick, injuring his arm. Ruben decided that he had not lost anything up there on the cone and returned to camp with the others. They advised us to hurry and join George up above where he was waiting as the activity was increasing. We abandoned coats, food and water and made all the haste we could.

That climb was memorable. The cinder cone is loose and resting nearly at the theoretical angle of repose; with every step we brought great quantities of ash down the slope. The tripod was heavy to start with but long before we reached the top it weighed at least a ton. We hurried along and then took a breather while I got some shots of a huge blob of semi-liquid lava that had fallen in our path while Lillie circumvented it in her ascent. Breathing heavily, we plodded on, our hearts pounding as much from fear as from physical effort. The noise increased, concussion from the air blasts that accompanied the explosions collapsed our lungs and stopped our breath like a sudden blast in a violent windstorm. Steam issuing from the crater condensed in a drizzle and formed a mist when it fell on the hot ash and cinder. Infrequent blasts hurled rock and fragmental ejecta from the crater on our side, the solid material appearing before the sound could reach us. The volcanic bombs careened and cartwheeled down the slope and, to this day, we haven't figured out why none of them hit us; they fell everywhere else on the cone.

We could see George just a little above us, making faces, and didn't know until we reached him that he was shouting encouragement and instructions that couldn't be heard through the din. We came suddenly upon the crater's rim and would have sat down for a minute to rest under normal circumstances but here it was different. The noise was awful, underfoot were brittle stone sponges that crunched as we walked, concussion that accompanied every explosion preceded the smoke and flying lava, repeatedly compressing our chests painfully. Bombs flew everywhere but were generally directed away from our immediate vicinity. Two vents filled the entire crater and the edge was sharp and narrow at all points except where we stood. We immediately began to film to take advantage of the opportunity before jealous Mother Nature should take exception to our presence. Nowhere had we witnessed such a wanton display of wasted power as exhibited then and there.

George gesticulated widly, pointing into the overhanging cloud of steam. I picked up the camera and had only moved three steps when a volcanic bomb crunched onto the very spot where the tripod had stood. The presence of clouds formed by condensation of the water vapor in the escaping gases formed what we considered the principal hazard by obscuring the falling fragments of lava. We never knew whether there were any immediately above us.

The light was poor up at the crater and we continued to shoot everything as best we could, moving from point to point as new angles occurred to us. Blobs of molten magma as large as freight cars started into the air and then fell back as clouds of steam and gases escaped. Smaller masses whirled and spun as they hurtled upwards from the nearer vent, some incandescent and others only red-hot. A ridge separating the two vents was perforated by crevices through which escaped hissing steam and hot gas that heated the rock to redness. It was a most magnificent sight and the vista of the whole transcended that of individual views . It was impossible to concentrate on any one detail as it is for a small boy to shut his eyes at his first circus. George pushed the trigger while we peered into the cavernous vent and then, just as we had used most of our precious supply of film, a violent hailstorm broke! Back over the side of the cone we went,

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drenched to the skin and afraid that the moisture would completely obscure our path down the hot volcano. It had taken two hours of hard work to climb the 3,000 foot cone, spiralling upward but we went straight down the slope to the base in ten minutes!

Since then the top blew off the volcano and the two vents are reported by airmen to have combined into one. Lava flows have cut off the base of the cone from all access. The climb was well worth the effort, considering the numerous geology students who have viewed the film and had a better understanding of what a volcano is like.

'Gimmicks' . . .

• *Continued from Page 376*

himself personally involved. His sympathies will be unmoved. Since something more than that is wanted, suppose we "kick the idea around" a bit and see what might be done to add more direct audience interest to it.

The first thing to decide about a gimmick is: Shall we use it as the beginning, the middle, or the end of a story? If we use it as a beginning, it must create a problem which the characters will spend the rest of the film working out. If a middle, it must intensify some problem which already faces the characters. If an ending, it should be the high point of their problem, and lead to its solution. A good story seizes a character at an important moment in his life—a turning point, or a crisis in which he is confronted by some problem, however slight. It has often been said, "No problem—no story," and this is scarcely an exaggeration.

Since the gimmick in this case is a race, it seems logical to use it at the ed, as a climax. (If it were to be used as a beginning, we should come up with an entirely different story.) So we want a problem which can be solved by the outcome of the race. Whose problem is it to be? Who is to be the main character?

That will usually be determined by the available talent. Let us assume that Junior is a pretty good little screen actor, and has a crop of freckles which shows up appealingly. So we proceed to create a problem for Junior. The winner of the race will receive a money prize, so it is logical to make Junior's problem a financial one. He needs money. Why? What for? Since youngsters are always getting into innocent scrapes, suppose we have him break a window belonging to a crabby neighbor. To keep it sympathetic, this must be pure accident, not malice. How about a ball game?

This gives us the opening. We will start with a sand lot ball game. A

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group of youngsters playing. Junior comes up to bat. He takes a mighty swing, the ball sails away, the boys look frightened, and out comes the grumpy neighbor and grabs Junior by the ear. Says he has broken the living room window, and he expects ten dollars for a new one. Junior says he will pay it, and begs him not to tell Junior's father about it. The neighbor grumpily agrees.

Now Junior is in hot water, but to make matters better, suppose we create another problem. Junior has a girl friend, Marjorie. He gets an invitation to her birthday party, and wants to buy her a nice present. He asks his father for five dollars. Father explains that he is a bit short, and can't do anything this month. To tie things together neatly, suppose we let Marjorie's birthday fall on the day on the turtle races, and let her be the daughter of the grumpy neighbor. That ties the problems together neatly.

Now, Junior simply *has* to win the turtle race, for two sound reasons. So we show the preparations for the races, as before, and include shots of Junior catching a tortoise, grooming it, and so on. As a running gag, the grumpy neighbor appears every now and then and warns Junior that he expects payment. Junior's rival boasts about the present he has bought for Marjorie, adding salt to the wound. Then there is the race, with the family, Junior, Marjorie, the neighbor, and others, in a state of due excitement. We arrange our shots so that Junior wins, of course, after considerable doubt and various setbacks. The prize is fifteen dollars. He dashes off and buys the present for Marjorie, then goes to the party. During it, Marjorie's father demands and receives the ten dollars. Since we don't like him especially (for story purposes), we decide on a little twist that will rob him of the joy of victory. How can we have him *lose* the ten dollars. On the race, obviously, so we backtrack and introduce into the race an episode in which he bets on some other tortoise. Then, at the party, Junior gives him the ten (stage money, naturally!!), and just as he is about to pocket it, Junior's father comes in to collect the ten which Grumpy bet him on the race. And so, on scenes of suitable jollity at the party, we close, with Junior's problems all solved—until the next one.

This by no means exhausts the possibilities; in fact, it barely scratches the surface. We shall have more to say about the introduction of running gags, trick photography, and so on, but for the present perhaps we have helped to show that a trifling "peg" is enough starting point on which to hang a narrative of any length or type which may be desired.

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Title Color . . .

● *Continued from Page 382*

opment in a contrasty developer. If a film is to be both tinted and toned, it should be exposed exactly and then overdeveloped slightly in a contrasty developer so whites are very clear and blacks almost opaque.

In combining tinting and toning, try toning first and then tinting. If film streaks, however, reverse the procedure. In most cases, though, streaking is caused by insufficient washing.

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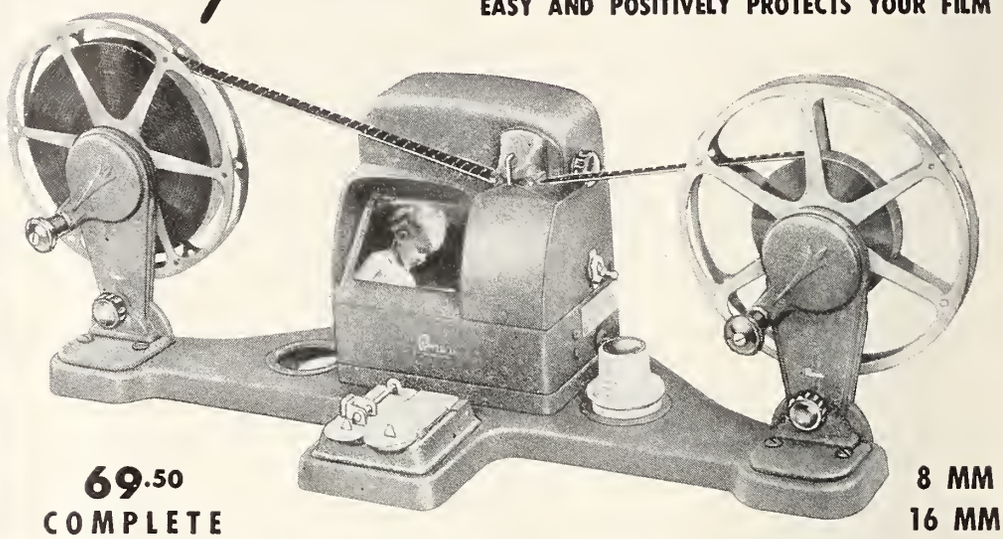
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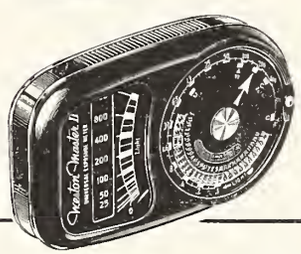
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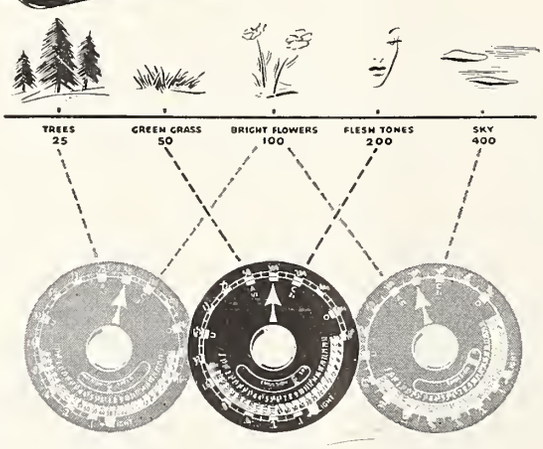
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Characters . . .

• *Continued from Page 383*

This might also help characterize the leading lady as an emotionally unstable person who needs psychiatric care.

This procedure of having characters introduced as part of the film can be used with titles to avoid the cold, expository appearance of words addressed to the audience, even in establishing locales, buildigns, and other scenes. Rather than having the city hall identified by a "This is the City Hall" title, if someone points out the building to a "visitor" in the film and is quoted as saying "This is the City Hall," it adds warmth because the title quote is part of the picture, rather than an interruption to inform the audience what the building is. The words are exactly the same, yet they assume action.

As in all other phases of home movie making, planning and imagination will guide the cinema fan to procedures that best fit the particular scene or sequence to be pictured. Whatever the method used, however, it is important that the identity of the characters be made unmistakably clear.

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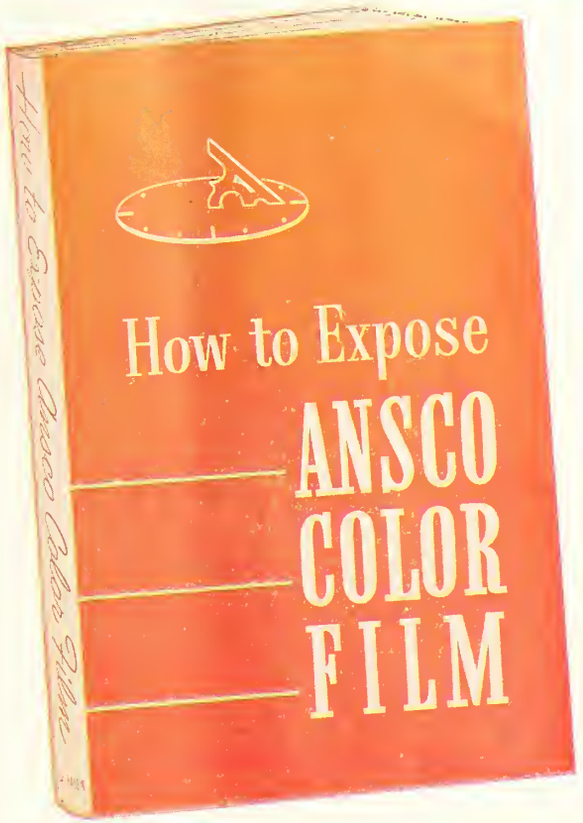
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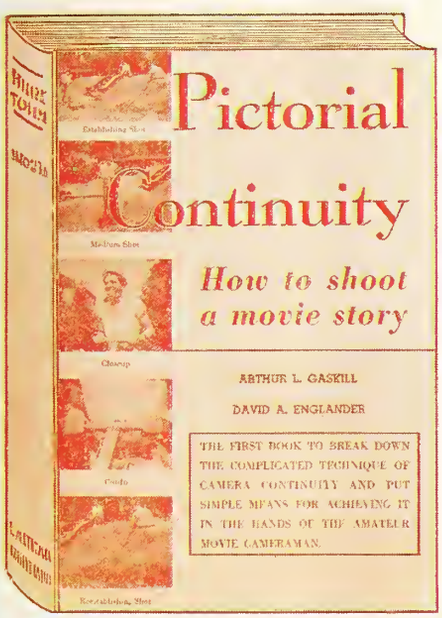
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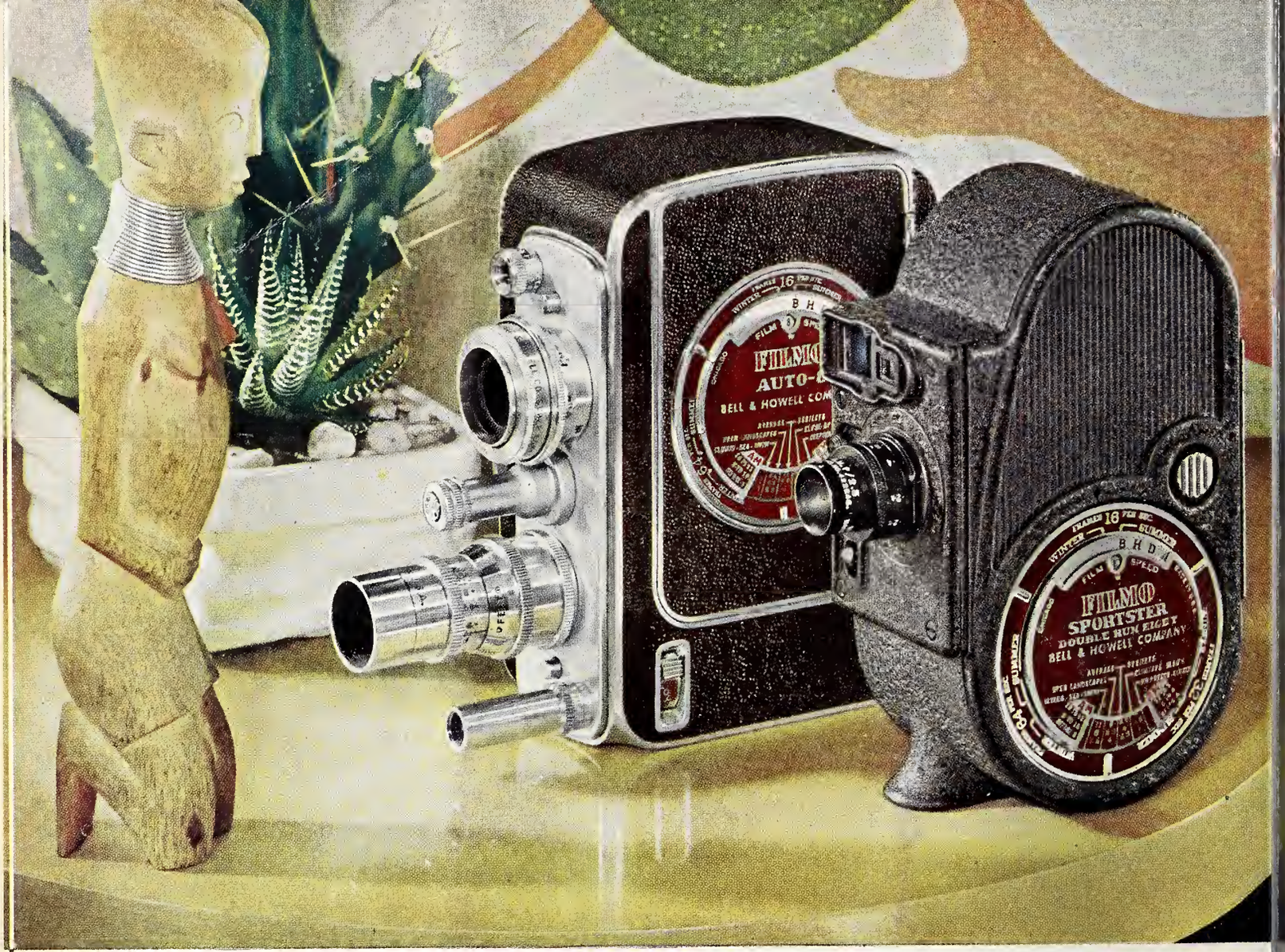
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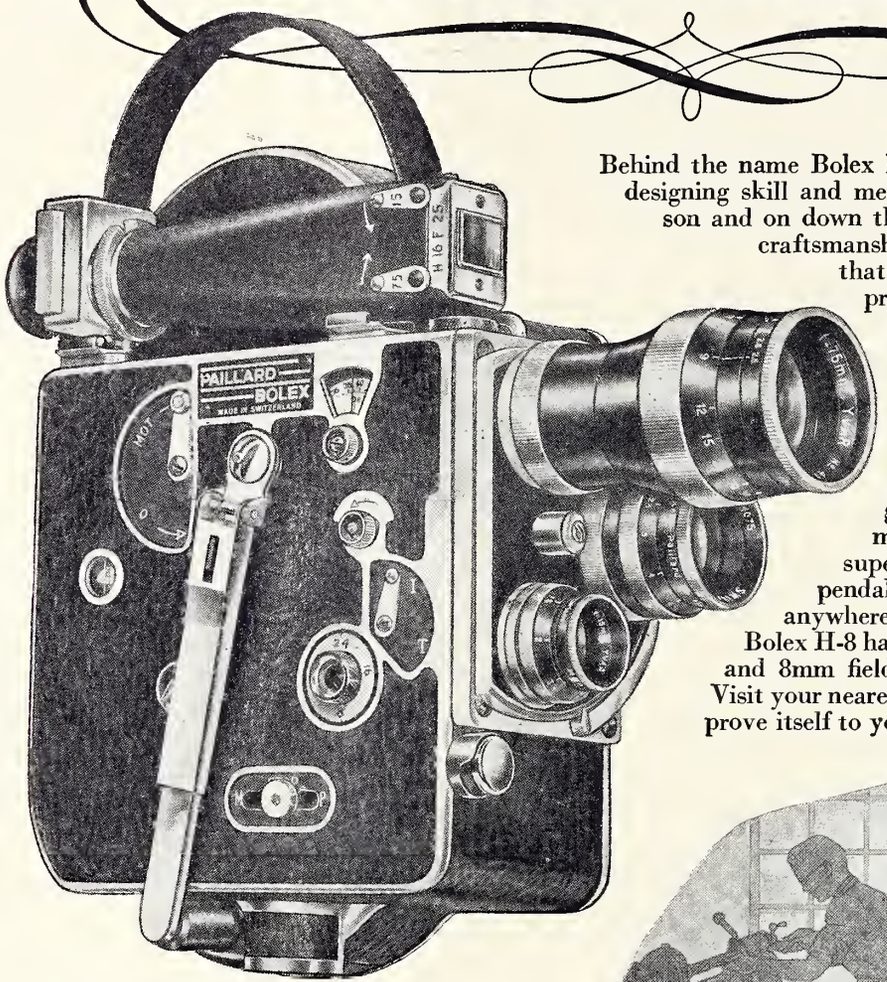
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HOME MOVIES

CHARLES J. VER HALEN, SR.
Publisher

Vol. XV

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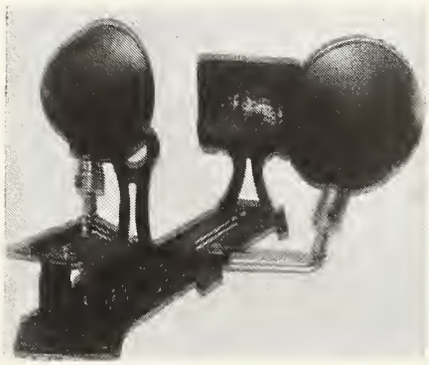
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CINE roundup

Brief News Items from the Editor's Desk

16mm. Licks Power Lack

When electric power stoppage shut down other Toronto film theatres, the first-run Uptown used 16mm. prints of its scheduled feature to keep the show going. Power failure was on 550-volt line that operates regular projectors and 120-volt line used for house lights, etc., wasn't affected. A hurry-up call to Sam Collis, acting general manager of Telephoto Industries, resulted in quick installation of an Ampro Ace 16mm. projector with a 2-inch lens, which gave an image only slightly smaller than the 24-foot screen at a distance of 120 feet. The projector was used for three weeks, and not a single comment from a patron was received to indicate that lighting or sound difference was noticeable. Prints of the features were obtained from Sovereign Films.

Award For Dr. Brooker

Dr. Leslie G. S. Brooker, Kodak Research Laboratories, has received the Royal Photographic Society of Great Britain's 1948 Henderson Award "in recognition of outstanding work over a number of years on photographic sensitizing dyes, and especially on the relation between the color and constitution of such dyes."

Credit Where Due

In justice to a contemporary, credit for the data in Frederick Foster's article, "A Cine Club Acquires a Home," which appeared in the June issue of HOME MOVIES, should go to Amateur Cine World of London. We acknowledged that publication's courtesy in providing the pictures used to illustrate the article, but inadvertently failed to thank ACW and Editor Gordon Malthouse for the factual material contained therein. We do so now.

New Job For Mrs. Campbell

Mrs. Edythe Campbell, former Oakland, Calif., branch manager for ITT Co., has joined Screen Adettes, Inc., as San Francisco branch manager. She will have charge of all Northern California operations of the company, which distributes features and short subjects. Her office is at 68 Post St., San Francisco.

Color Analyzer

Scientists of the Ansco Division of General Aniline and Film Corporation have developed a new electronic color analyzer so sensitive that it will detect color differences too small to be seen by the human eye. According to Dr. Herman Hoerlin, chief physicist, "the instrument will measure 1/000,000,000th of the light emitted by an auto headlamp."

Need for such a device resulted from production of Ansco color film for the armed forces in 1943. Designed primarily for photographic work, the Ansco Color Densitometer can be adapted to scores of uses in many other fields and is expected to play an important part in cancer research.

Looking like an oversized record player, the machine has an electron-multiplier phototube in the movable arm and accurately measures color densities at single wave lengths, as well as black-and-white densities of transmission as low as one part of a million through use of a new patented logarithmic electronic circuit.

Monroe H. Sweet, Ansco physicist, is mainly responsible for development of the new device.

P.A.A. Convention

Photographers' Association of America meets Aug. 23 through 27 at the Stevens Hotel in Chicago for its annual convention. "Television and the Commercial Photographer" will be discussed by J. Harrison Hartley, director of television station WEWS, Cleveland, O.

Visual Aid Service

Important changes in the organizational sales structure of Craig Movie Supply Co. and Craig Visual Aid Service Co. have been completed to enhance the service offered photographic dealers in the eleven western states.

Intensified interest in visual education by commercial, religious and industrial organizations and anticipated growing demand from the photographic retailer for sales assistance in this specialized market, led to combining the activities of Craig Visual Aid Service Co. with those of Craig Movie Supply Co. to create a Visual Education Department of Craig Movie Supply Co.,

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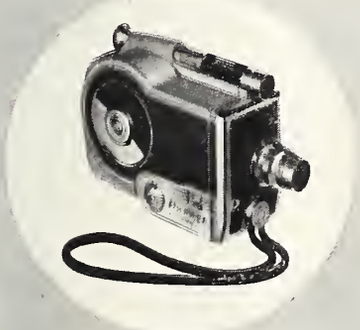
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By EDMUND TURNER

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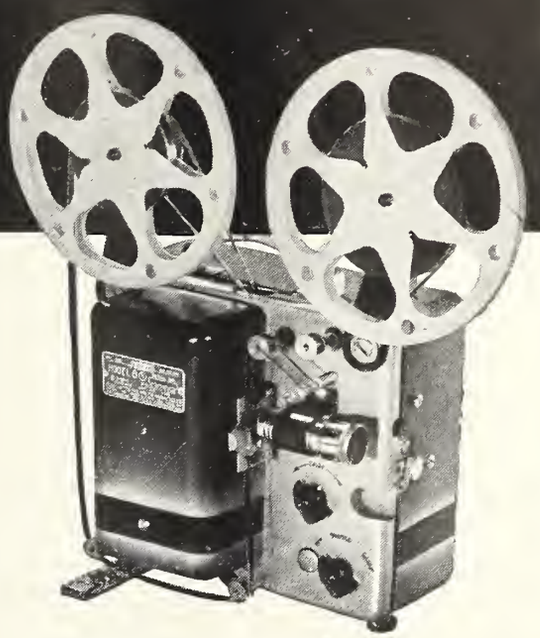








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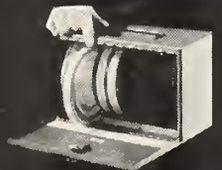
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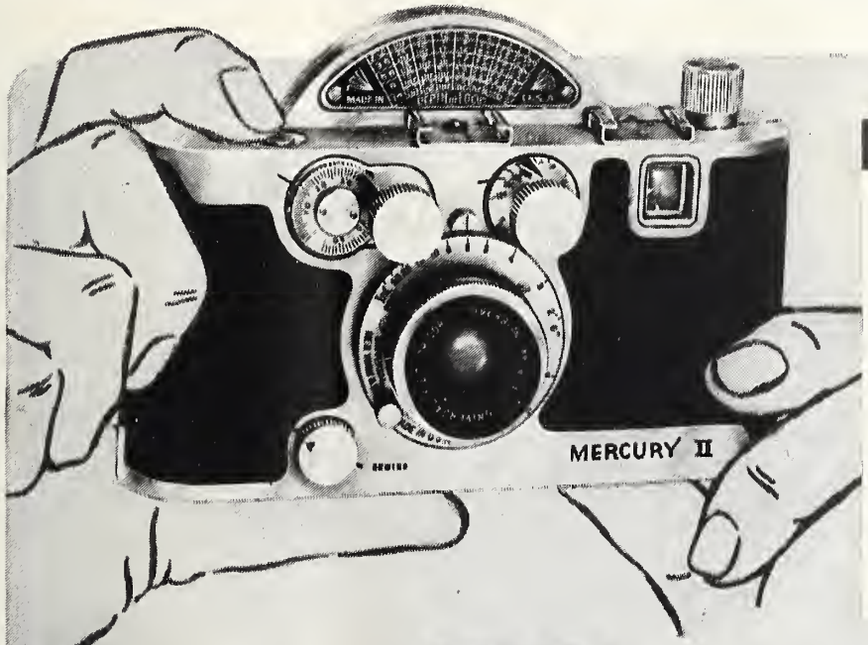
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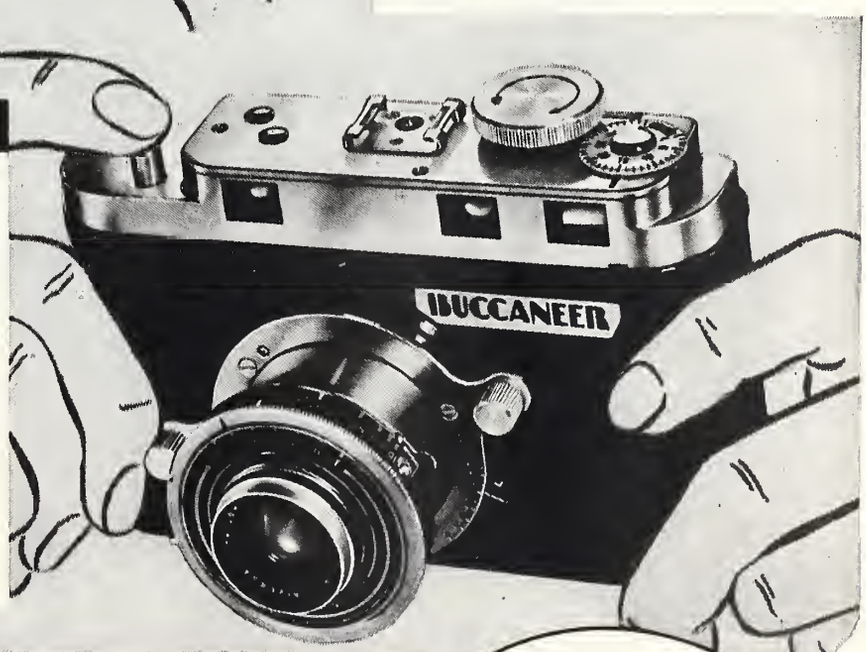
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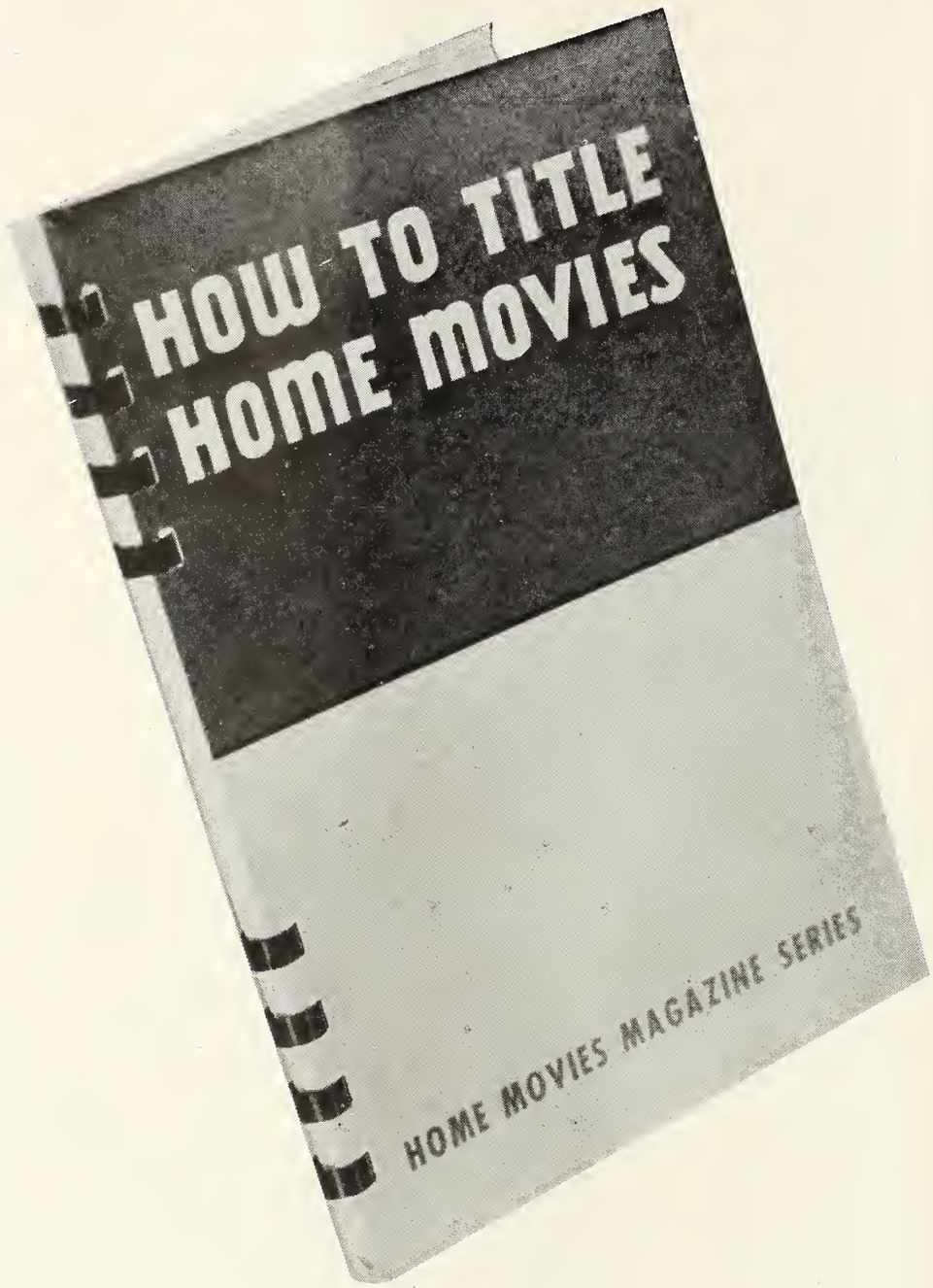


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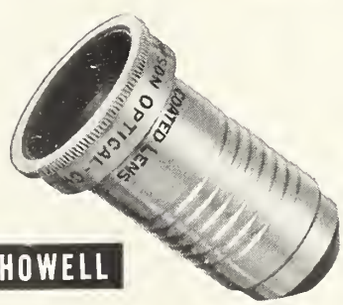
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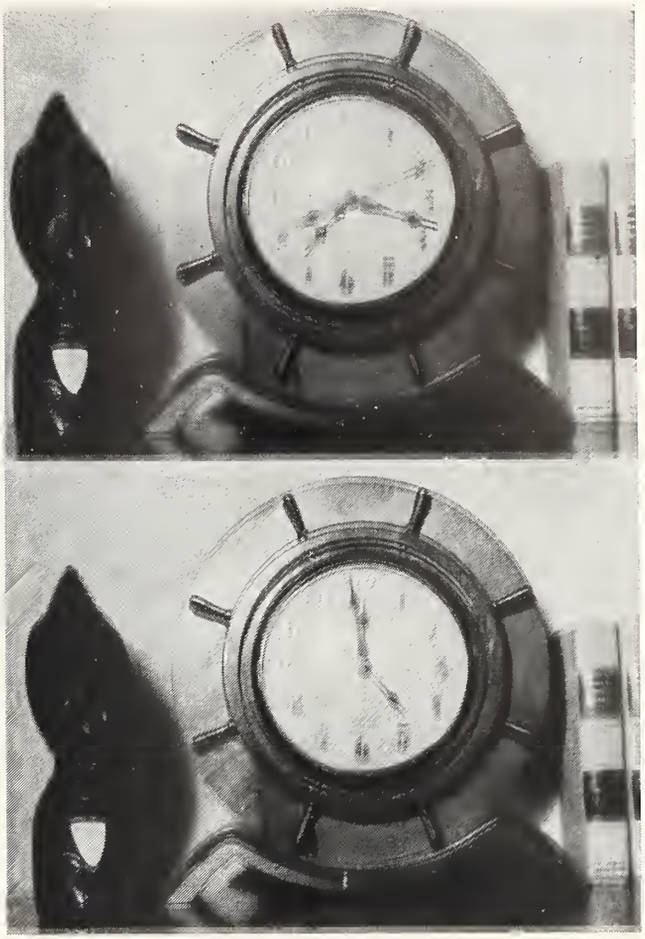
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Making Time Fly Is Easy

Many devices can be used to show the passing of years, months, days or minutes on your movie screen

By DENNIS J. HAKIM



HOURS pass quickly on the screen if you use a clock to show the passing of time. A brief closeup of the clock as in the upper picture here is cut or faded to another showing the time several hours later, telling unmistakeably that several hours have passed. This is only one of the many devices that the amateur movie maker can employ in this way.

RELATIONSHIP between motion and time is a fundamental factor of the Einstein theory, which only a dozen people are said to understand. Anyone, however, can understand that all motion takes time; hence time becomes an important factor in any movie. The "time" referred to here is not exposure time, but rather the period of time covered by your film story.

Suppose you, as a cine fan, are keeping a story of little Suzie's childhood on film. Obviously you can't record every second of every day of her early years, so you photograph the high spots. As time goes on, you piece together the various scenes into a reel or two, or ten or twelve. And in between you put titles: "Suzie at the age of one month;" "Suzie at the age of one year;" "Suzie starts to school," and so on and on.

Now, titles are all very well in their place : : : indispensible, in fact. But, like everything else, they can be overdone. Why not use some other method of showing the passages of time?

Using little Suzie as our example, why not a shot of her birth certificate to establish the date of her arrival? Then a brief closeup of a calendar showing a date six months later. Simple, isn't it? And it tells the audience that six months have elapsed since Suzie's debut.

The calendar is mighty useful to denote passage of time in movies, as that's its function in real life. To show a week's passing, shade with a soft pencil all but the desired week on the calendar page. A quick touch on the button of your camera will give you two or three frames. Then shade out the first day of the week, shoot another couple of frames; shade out the second day, take another frame or two, etc., etc. On your film the shadow will advance across the dates to the desired day, which is given a little more footage.

Months fly quickly on the screen if you shoot the calendar pages in the same way. A frame or two of January, tear off the page, a frame or two of February, etc.

Use your titler to show the years flying by, using cards with the years lettered on them. Progressively larger figures for each succeeding year make them swoop toward the audience.

The passage of minutes or hours is easy to show on a clock. Shoot the face closeup for a second or two, move the hands ahead to the desired time and shoot it again.

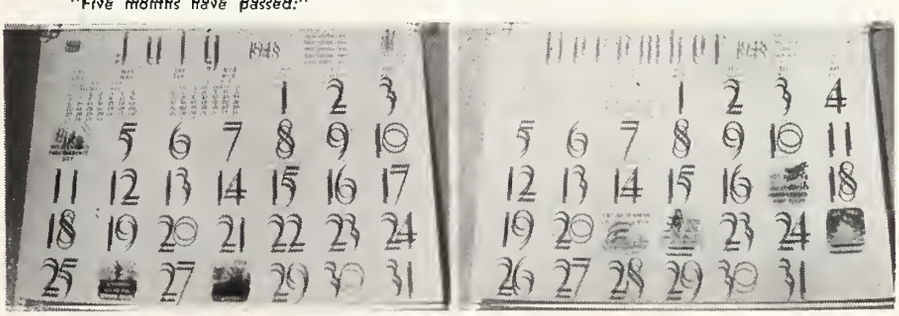
But aside from these methods, based on time-telling devices, there are many other ways in which the passage of time can be indicated. Does your lawn need mowing? Shoot a brief closeup of the long grass. Cut the lawn, then shoot the same patch of grass trimmed short. In editing, reverse the two scenes, and your movie will show the grass shooting from a close-cropped sod to a four-inch-high jungle—obviously a week or two has elapsed between the scenes.

Growing things can be used to show even longer passages of time. For example, a scene of someone planting a tiny rose bush is shot. The camera cuts away to something else, then back to the rose bush, now three feet high. Who in the audience will know that you shot the tiny seedling, then replaced it immediately with the full-grown bush? On the screen months have passed.

Do you need a haircut? A closeup

Continued on Page 462

CALENDAR pages tell of the passing months as effectively as a title and without breaking into pictorial continuity. In effect, these two shots constitute a title saying, "Five months have passed."



SUMMER BEAUTY is typified in this photograph by Harold M. Lambert, which provides a magnificent title background for movies of your flower garden and other mid-year films. Water colors or showcard paint can be used to adapt it for color film. Use of a 1 ¼ diopter auxiliary lens at a distance of 38 inches will take in the full area of the picture.



DOCUMENTARY shot by Don Williams covered all phases of community life in Silver Springs, Md. Here the young veteran films a class of school pupils as part of his 2,000-foot picture that made money for a service organization and launched him in business.

From Hobby To Career

Documentary combines profit for cine enthusiast with community service by raising funds for youth welfare work

By CARRY CRUZAN

Many a cine fan has dreamed of turning his hobby into a money-making business. Others have used their cameras to help community projects by means of documentary films.

Don Williams, young veteran of Silver Springs, Md., has combined the two ideas and produced a documentary which not only made money for him, but also brought substantial funds to the Elks' Boys Club for such worthwhile projects as providing instruments and uniforms for the Boys and Girls Band, and instructions and athletic equipment for the youngsters. The entire community co-operated in the making of "The Silver Spring Story," which covers every phase of local life.

Plans for Williams' documentary began while he was in service, when he decided that he wanted to go into the 16mm. field commercially after his discharge. All his accumulated savings went for the best possible equipment, and early this year he decided he was ready to start in business.

The Elks' Boys Club agreed to sponsor the film in return for part of the proceeds from commercial advertising and ticket sales. Shooting began in early March, and the completed film was shown publicly on July 2 and 3. Following the premiere showings, the club received the film, which is available to interested groups for showing.

"The Silver Spring Story" runs 2,000 feet and covers such phases of community life as civic, health, educational, commercial, spiritual and recreational activities. Commercial advertising is incorporated in the film, with eighteen business firms buying ten seconds to four and a half minutes of footage at $70 to $300 each for a total of $2,115.

A sound track was dubbed on the film, using local radio talent and the facilities of a Washington, (D. C.) laboratory.

"The Silver Spring Story" was shot with a Bolex 16mm. camera with normal one-inch f1.5 lens and two-inch f1.6 and three-inch f4.5 telephoto lenses. Ansco Triple S Pan and Eastman Super XX film was used, neutral density filters being used

• *Continued on Page 451*

Progress Is Reported In Stereoscopic Films

Word from abroad gives details of Ivanoff three-dimensional cinema projection method

By H. A. ROBINSON, M.R.S.T.
(Bebington, Cheshire, England)

So often does one read of new inventions that promise revolutionary results, only to hear no more of them, that it is refreshing to note that further reports are coming through from Moscow about the Ivanoff stereoscopic cinema, which uses a system that may well in time be employed with home projectors.

Writing in the Foreign Commerce Weekly, a correspondent states that he has been present at the showing of "Robinson Crusoe," which, as previously reported, was the first full-length film attempted with this system.

The image on the screen, he says, is clear and bright, about three times as bright as the standard film showing in the Soviet Union, There are 200 specially arranged seats in the theater, and from any of these the stereoscopic effect can be readily observed. Continuing, he says: "Athough it is helpful to shift the position of one's head slightly from time to time, in general the effect remains regardless of changes in posture." The head, however must be kept normally upright and not tilted.

The Russians, he considers, have made substantial and original developments in the field of stereoscopic cinematography, and he thinks them worth the attention of the Western motion picture industry, although the system is still far from perfect.

Further technical details also are forthcoming. Two separate films are used, being taken by synchronized mechanisms placed anywhere from 65 millimeters to 750 millimeters apart. These are then projected simultaneously onto the special screen, made up of conical lenses, which has been mentioned in the press.

It is stated that in comparison to the screen used in the experimental exhibition of 1941, the latest production is of simple and inexpensive construction and is of such a nature that it can be readily adapted to mass production. The conical lenses, which have replaced the original grid made of fine wire, are 4 to 5 microns thick and are mounted on plate glass.

Ivanoff is at present working on a more elaborate screen still, which will present more than 1,000 separate im-

• *Continued on Page 446*

Synchronized Sound On Wire

Minimum equipment, no mechanical connections needed for this simple and efficient strobe setup

By DONALD HOPE
(Calumet Movie Makers)

SOUND will improve any home movie. In the past, synchronized sound usually required dual turntables and a library of records for each showing, plus the inconvenience of caring for the turntables and the projector simultaneously. Synchronized spoken commentary added the problem of talking into the microphone at the same time. Ingenious and often intricate "gadgets" have been built by many amateurs to synchronize the turntables and the projector so that the music will change with the change of scene. The resulting assembly of equipment made an imposing array but certainly not convenient to transport or even store.

With the advent of the wire recorder it is possible to synchronize background music, commentary and even lip movement of the picture with a minimum of equipment and no mechanical connections. The trick is to synchronize the projector with the wire recorder, using a simple electric stroboscope circuit, and post record. This is especially easy with the Revere 8 projector and the Webster-Chicago wire recorder. The same basic idea can be used to synchronize other projectors to this recorder.

The recorder motor is synchronous; its speed is constant. The take-up drum turns at approximately 12 r.p.m. The speed of the projector, on the other hand, can be controlled by the rheostat which makes synchronizing possible.

The Revere projector film threading shaft turns at the rate of one revolution per picture frame. This fact is utilized to determine the number of spokes in the stroboscope disc. A pair of telephone jack contacts are mounted on a bracket and fastened under the motor nut as indicated. An eccentric to close the contacts is made from sheet brass and soldered to the back of the knurled knob. This is shown in Fig. 4. The jack contact points should remain closed for about two thirds of the revolution of the eccentric cam.

• *Continued on Page 447*

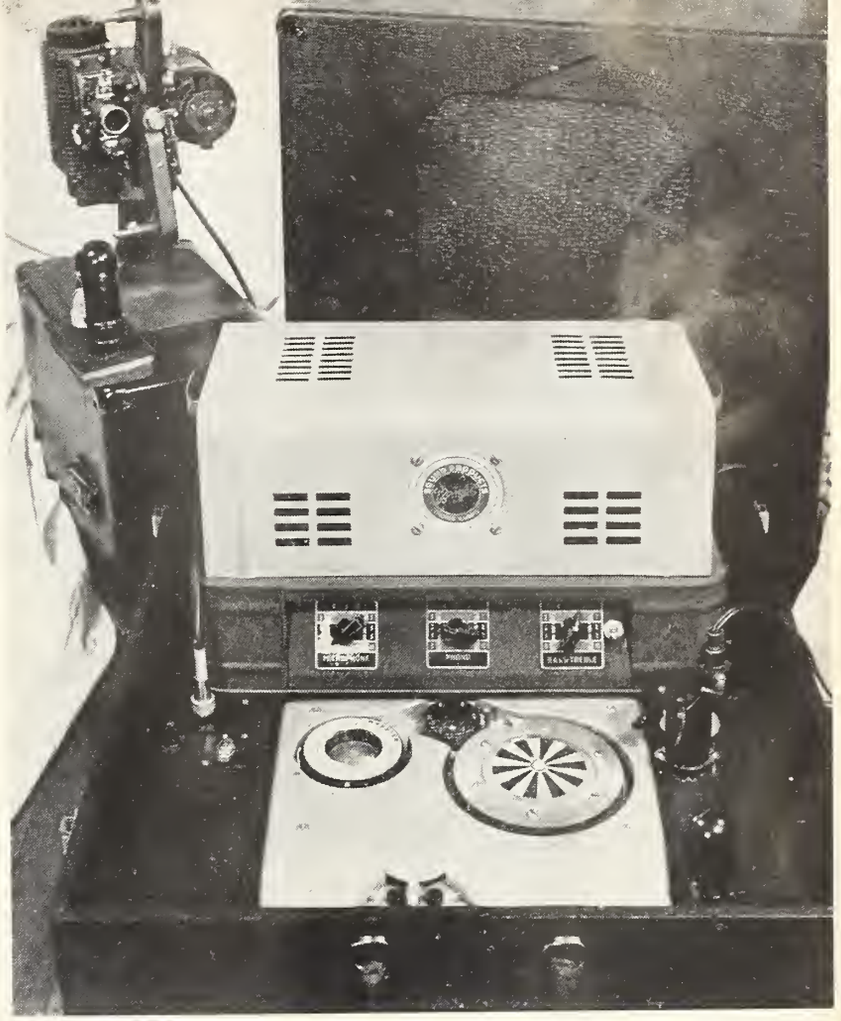
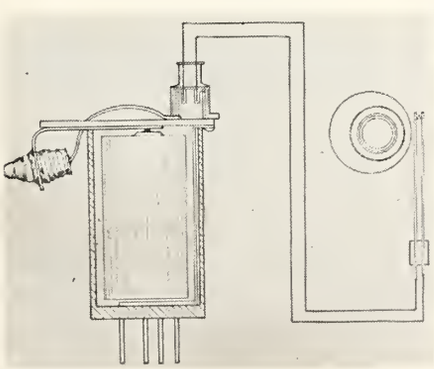
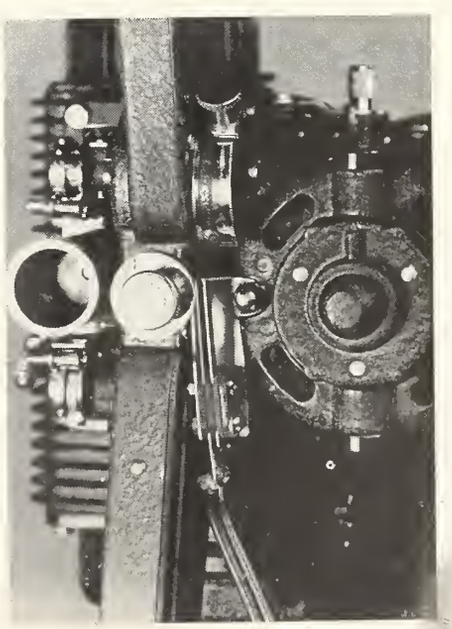


Fig. 1. SYNCHRONIZATION of Revere 8mm. projector and Webster Chicago wire recorder is easy and efficient. Here is the entire unit, showing the strobe disk on the recorder takeup drum and, alongside it, the strobe light controlled by an eccentric cam on projector



Fig. 2 (left) shows the strobe light unit which is placed alongside the stroboscope disk on the recorder. Fig. 3 (below) is a diagram showing the eccentric cam which closes the jacks alongside the projector motor to control the strobe light; it also outlines the simple wiring circuit and the construction of the light unit. Fig. 4 (right) is a closeup of the projector unit, showing the eccentric cam behind the knurled rheostat knob and the jack contacts which control the strobe light.







POCAHONTAS, Chief Powhatan and Hubba-hubba, three of the principal characters in Walt Watson's neighborhood film, sit outside their tepee while the warriors hunt game in the woods.



CAPTAIN John Smith, bound and helpless, casts a fearful eye at Pocahontas' little brother, Hubba-hubba, as the boy prepares to try his skill as a William Tell on the captive paleface.

Script For A Neighborhood Film

Here's the complete scenario for "The True Story of Pocahontas and Captain John Smith", including detailed action shot diagrams.

By WALT WATSON

As a neighborhood project last summer, we filmed an 8mm. Kodachrome movie, "The True Story of Pocahontas and Captain John Smith." Before shooting the 200-foot film, a great deal of time was spent developing a detailed shooting script, complete with action charts on which the more complicated bits of action were diagrammed. These charts we found indispensible in directing a large group of children.

Another time saver for the cast was a chart showing which characters were needed for each scene or sub-scene. As this worked out in practice, we could tell at a glance which shots could be taken with the characters available on a particular day. Since the filming took place during vacation season, this chart was very helpful.

Characters in the picture are Captain Smith, Chief Powhatan, Queen Omaya, Pocahontas, her younger brother Hubba-hubba, the medicine man Bull-bull, Chief Matacorn, other Indian warriors and young Indian girls. The setting is the forest primeval near Jamestowne, Virginia Colony, in 1607.

The film tells the story of Captain Smith who, wearing a white wig, is captured by Indians while hunting in the forest and taken to Chief Powhatan. The once-mighty Powhatan is now so old he gets lost in the woods, so he stays home and makes arrows. Smith flirts with Pocahontas, who takes a liking to him. Hubba-hubba, who would like to be a warrior, torments Smith with his pranks.

After an Indian dance, the warriors prepare to bash in Smith's skull, but Pocahontas saves his life by flinging herself on him. Smith distributes gifts to all, including a compass for Powhatan. Hubba-hubba gets Smith's wig and with a tomahawk detaches a "scalp," which he proudly wears in his belt as he takes his place beside the warriors. Smith is taken into the tribe and they smoke the peace pipe.

Here is the shooting script we used, written by me:

SHOOTING SCRIPT

1r1a(D)—Smith, wearing a white wig and carrying a blunderbuss, wanders through the forest looking for game. He stops and takes out his compass.

(Insert 1r1b)

Smith puts compass back in his pocket, takes a deliberate turn and proceeds out of view.

1r1b(C)—Smith looking at compass.

1r1c(M)—In foreground, tree with sign on it. Smith comes along, spies the sign, and stops to read it, standing his gun against the tree.

(Insert 1r1d)

Smith takes broken arrow out of tree and uses the arrowhead to scratch another message.

(Insert 1r1e)

Smith sits down before large rock near tree.

(Insert 1r1f)

1r1d(C)—Sign on tree: "Killroy slept here." Broken arrow stuck in bark above sign.

1r1e(C)—Smith, with arrowhead, starts to scratch another message.

CUT

Sign with added message: "Also Capt. John Smith, A.D. 1607."

1r1f(M)—Smith, seated before rock near tree, inspects arrowhead, tosses and catches it.

(NOTE: This action is picked up in Scene 3r5c)

SWISH

(NOTE: See Action Chart "A" for diagram of action in Scenes 2r2a to 2r1f.)

2r2a(C)—Arrowheads on chamois. Hand of Powhatan picks up same arrowhead as found by Smith, draws it back and selects another.

2r1b(D)—Powhatan and Omaya are seated on a hassock before a wigwam. Omaya is husking corn in a wooden bowl. Powhatan uses arrowhead to arrow shaft, as Hubba-hubba watches over his shoulder. Warriors, led by Matacorn, pass in the background. As they pass, Hubba-hubba points toward them and speaks.

2r1c(C)—Hubba-hubba, pointing toward warriors, asks Powhatan:

(Tr)—"When me be chief, too?"

Powhatan looks up and answers:

(Tr)—"Ugh! Hubba-hubba, first you getum one scalp for your belt! Go now, play with Pocahontas, your sister."

Powhatan pats his belt, and motions Hubba-hubba away with his forefinger.

2r1d(D)—Pocahontas skips onto scene and holds

out her hand for Hubba-hubba, who joins her, and they skip off together.

2-e (C)—Omaya turns to Powhatan and asks:

(T)—"Where Chief Matacorn and warriors gone?"

Powhatan, holding finished arrow, shrugs shoulders and replies:

(T)—"Ugh, Omaya, huntum venison. Me get lost too much. Stay home now."

2-f (M)—Powhatan flings arrow away with look of digust.

SWISH

3-a (D)—Warriors in single file, led by Matacorn, follow same trail as taken by Smith. Matacorn spies Smith's footprints and beckons to Bull-bull (Medicine man with horned headgear), who squats down and sprinkles "medicine" over the footprints.

(Insert 3-b)

Warriors proceed to follow Smith's trail, stealthily.

SWISH

Here are the action charts used by Walt Matson in shooting "The True Story of Pocahontas and John Smith." Characters represented by symbols are: Pn—Powhatan; Ps—Pocahontas; O—Omaya; H—Hubba-hubba; M—Matacorn; B—Bull-bull; W—Warriors; G—Indian girls; S—Smith.

Vertical lines mark limits of stage or set. Circle represents wigwam and rectangle in front of wigwam is a hassock. In Chart A, a chamois on the ground is covered with arrowheads (reel or carved of soap).

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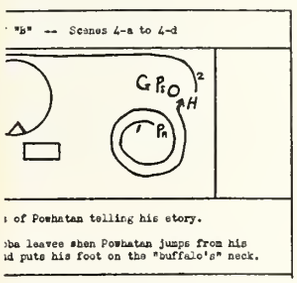
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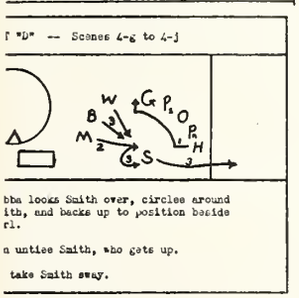
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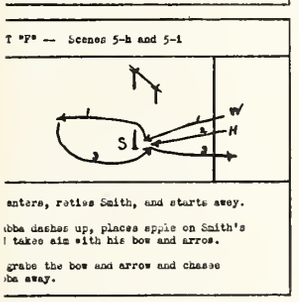
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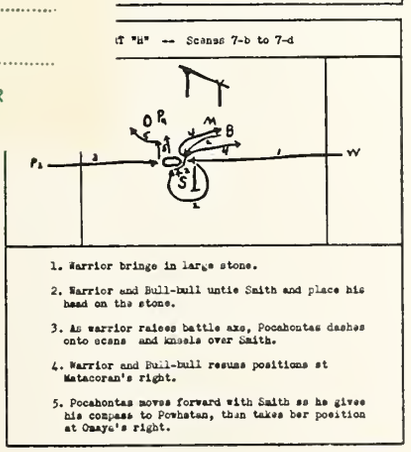
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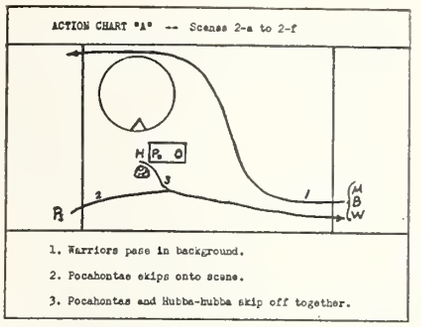
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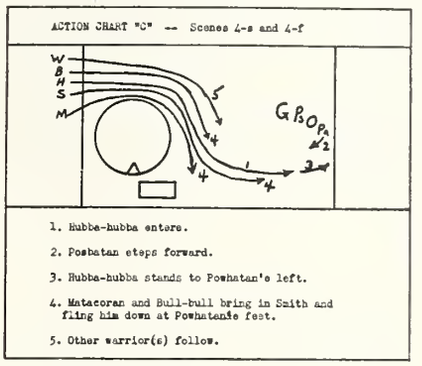


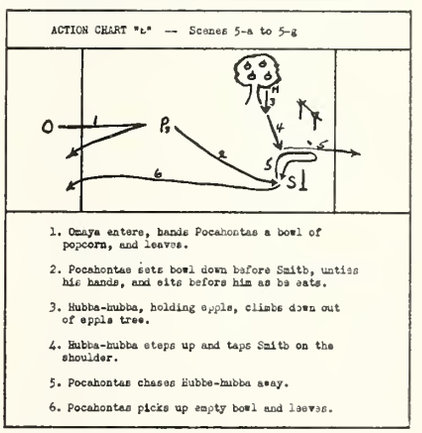


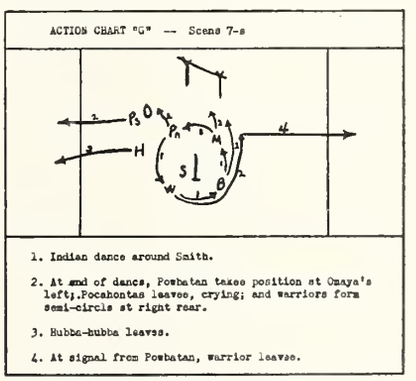


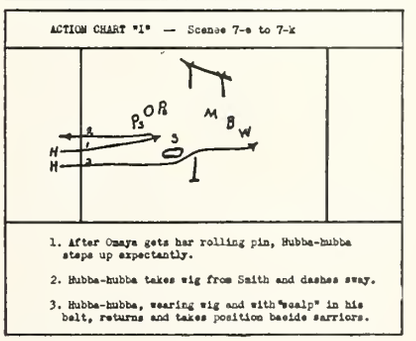












Hubba stands at Powhatan's left, as warriors bring in Smith (hands tied behind him) and fling him down before Powhatan.

4-f (M)—Powhatan looks down at Smith, then turns to Matacorn and says:

(T) "Ugh! Where you gettum paleface? In White Market?"

Warriors all answer by shaking their heads in unison and pointing toward the forest.

(NOTE: See Action Chart "D" for diagram of action in Scenes 4-g to 4-j.)

4-g (C)—Smith still on the ground. Hubba-hubba bends over him curiously, then discreetly circles around and stands beside Indian girl.

4-h (M)—Pocahontas peeks slyly at Smith from behind Omaya. Powhatan gestures to untie Smith. Matacorn unties him and he gets up, brushing his clothes. Powhatan looks Smith up and down and says:

(T)—"Ugh! No venison. We eatum long pig."

(Insert 4-i)

At gesture from Powhatan, warriors take Smith away.

4-i (C)—Pocahontas, standing at Omaya's right, gives a horrified gasp.

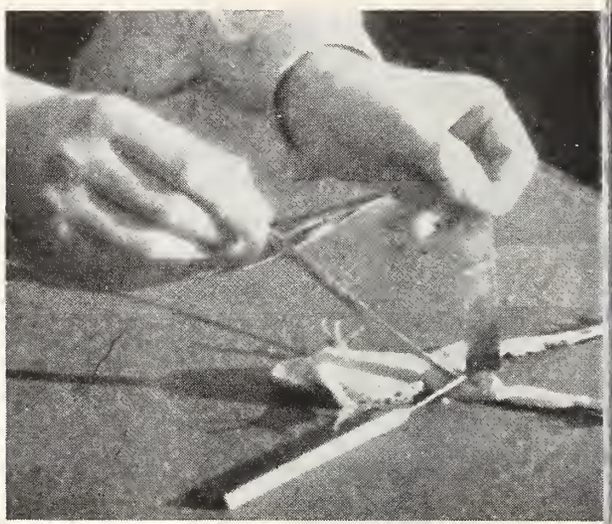
j (C)—Omaya nudges Powhatan and says:

(T)—"Me feedum corn . . . Long pig get-

• *Continued on Page 452*



STUDENTS of Evander Childs High School, the Bronx, New York; shoot a closeup for "Reactions in Frogs," which won top honors in the annual school film contest of the American Museum of Natural History. Film is used in teaching biology classes.



REACTION of dead frog's exposed nerves to stimulation is caught by the student camera in this frame from the scene being filmed at left. Entire project was done by school pupils.

Cine Activity In Schools Increasing

Growth indicated by expansion to national scope of American Museum of Natural History's annual contest for motion pictures made by students

By ED D. MADDEN

RANKS of the amateur cinema makers are increasing constantly as the result of growing activity in schools throughout the country, as indicated by the American Museum of Natural History's decision last month to expand its annual school films contests to a nation-wide scope. Heretofore they have been limited to the metropolitan New York area.

Illustrative of the recognition given by educational institutions to the importance of amateur cinematography is the fact that Evander Childs High School, the Bronx, New York, which won a special "Oscar" at this year's museum contest, now gives a full year's course with major credit in still and motion picture photography.

The film which won the museum award, "Reactions in Frogs," a color picture made by the Motion Picture Club of the school, was produced in cooperation with the biology class and is now used by 19 other classes studying biology to augment their laboratory and textbook work.

The prize-winning film shows students conducting laboratory experiments to determine various muscular reactions in frogs. It was planned and produced entirely by students, including the filming, editing, titling and narration, as well as the necessary biological research and experimentation. Most of the work on the film was done after school hours, and the costs were met by the school's general organization which finances extra-curricular activities. Students pay about 45 cents per term for membership in the G.O.

Using an Eastman Kodak Special with a telephoto lens for ultra closeups, the students shot 150 feet of 16mm. Kodachrome, which was edited down to 100 feet to meet the museum's contest rules. Most of the film was made outdoors, but some of the shots were taken in the classroom with the aid of photofloods. Three students with considerable home-movie-making experience did the filming, aided by five novices who handled lights, properties and other details.

The picture was carefully planned, with biology students using advanced college texts in physiology of the nervous system as a source of material.

That prize-winning films are not produced by accident is proved by the Evander Childs club's achievement, soon after capturing the museum contest award, in winning an interstate high school competition sponsored by the Motion Picture Department of New York University with a 750-foot Kodachrome film, "Leaders of Tomorrow," with music and commentary on records.

In announcing the expansion of its annual high school films contest to a national scope, the museum termed motion pictures "a valuable and necessary part of modern learning." The competition for 1949 is open to all students of junior and senior high schools. Films entered must be planned and produced entirely by pupils, and must be 100 feet long or less.

Films must be sent to Dr. Grace F. Ramsey at the Museum of Natural History, New York City, by December 1 of this year; entry blanks must be secured prior to that time, however. They can be obtained by writing Dr. Ramsey at the museum.

The winning film and the four next best will be chosen by a panel of judges, and all five will be shown at a meeting of the Fifth Audio-Visual Aids Institute at the museum on January 7 and 8.

The four merit awards winners in this year's contest were "Power or Perdition," made by the Camera Club of Forest Hills High Schools, Forest Hills, N. Y.; "Assignment for Tomorrow," made by the Commerce Camera Club of the High School of Commerce, New York City; "This Is My School," made by the Cherry Lawn School, Darien, Conn., and "Washington Heights," made by the Arista Film Committee and Biology Squad of George Washington High School, New York City.

In its 1948 entry, the Washington group sought to show in a five-minute picture some of the important institutions and historic monuments of the area. Carefully rehearsed "live" narrators provided a running commentary to

• *Continued on Page 459*



AUDIENCES will enjoy home movies a great deal more if titles clarify the picture, as most cine fans soon discover. The novice who is afraid to try his hand at titling needn't be, for it's easy.

Titles for Home Movies

Amateurs who don't add words to their films are missing a lot of fun and screen effect

By FRANK M. KNIGHT

MAKING titles for home movies sometimes seems beyond the range of the beginning camera fan. Yet the filming of titles is often more fun and the results better than even the filming of the movie itself. Titles, subtitles and continuity headings clarify the film, making it possible to tell a continuous story that increases audience understanding and enjoyment. Nothing kills a home movie faster than disorganized presentation or having the operator lag behind in trying to explain scenes that have already passed. Titling movie film not only heightens audience interest but also gives a ready means for filing and identifying.

A title card of cardboard, wood, metal or other material on which the desired background can be placed helps simplify titling. Backgrounds can be photographic enlargements, illustrations such as appear each month in HOME MOVIES or pictures from the rotogravure section of your paper, decorative wall paper, felt, cloth or an artistic design made by yourself.

Size of the title card is determined by the distance from the camera and the focal length of the lens. The table below lists some convenient distances from lens to title card and shows the size of the field covered. Figures given are for a one-inch lens with 16mm. camera or one-half-inch lens with 8mm. camera. If a short focus (20mm.) lens is used on a 16mm. camera, the distance from lens to title card should be lessened by 10 per cent. Hence just select the size title card that best fits your camera and working space.

Title cards are used either horizontally or vertically, the easiest and most popular way being on a horizontal or flat plane, as a straight-edge is all that is required to assure correct alignment of letters and figures. In this position, the title card is laid on the floor or table with the camera on a tripod to shoot straight down on the card. An ordinary plumb-bob held to the lens by hand will show the center point of the lens on the title card and from this it is easy to measure out the size field to cover.

It is good practice to leave a margin of 1½ to 2 inches of the title card around the actual letters, with the lettering grouped to suit individual requirements.

Focusing of title work is simple with focusing lens cameras. All that is necessary is to set the lens for the distance desired, measured from the surface of the title card to the plane of the film, which in most cases is the front edge of the camera door. If the lens is of the fixed-focus type, it will be necessary to get a portrait attachment from the factory or camera dealer or have one made by an optical firm. Fixed focus lenses, as a rule, will not give sharp focus under six feet without some kind of supplementary lens.

Supplementary lenses should be used with the camera lens set at infinity. Focusing distances of various diopter lenses are:

.75 D.	52″
1.00 D.	40″
1.25 D.	32″
1.50 D.	26″
1.75 D.	22″
2.00 D.	20″
2.50 D.	16″
2.75 D.	14″
3.25 D.	12″
4.00 D.	10″
5.00 D.	8″
5.50 D.	7″
8.00 D.	5″
13.00 D.	3″

Because of the variability of sunlight, it is far more desirable to use artificial lighting. Photofloods in proper reflector should be used; two No. 1 floods placed at a distance of about nine inches from the center of the title card, one on each side, work well with an exposure of f.8. Larger title boards will require placing the lights at a greater distance from the card to give even lighting and hence a larger lens opening. For Kodachrome, one stop wider should be used—f5.6 instead of f.8 in the example cited. A complete table of exposures for various films is given in the book, "How to Title Home Movies," available from HOME MOVIES.

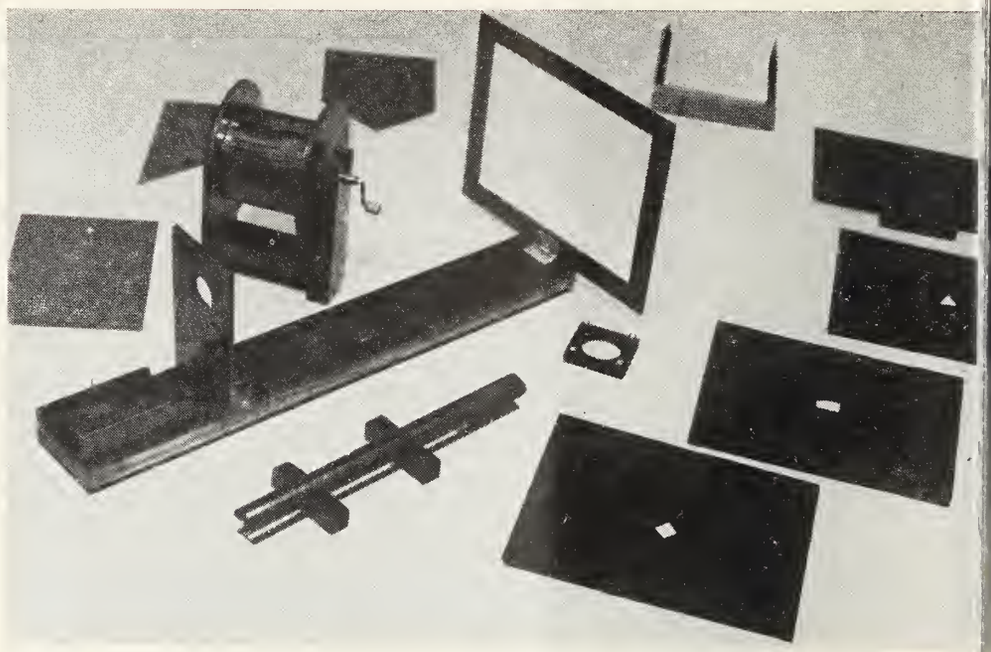
Easiest way to make the test is to save a few feet of film at the end of a roll and then run some test frames at various openings. After the film has been developed and the correct exposure determined, it is an easy matter to

• *Continued on Page 453*

Distance, lens to title card	Size of Field Height	Width
12 inches	3½ inches	4¾ inches
18 "	5¼ "	7 "
24 "	7 "	9¼ "
28 "	8 "	11 "
30 "	9 "	12 "
36 "	10½ "	14 "
48 "	14 "	18½ "



VARIOUS stages of a circular "zoom," representing a film progression of about 80 frames (2 feet, 16mm.; 1 foot, 8mm.). Outline pattern may be changed at will. Effects such as this add considerably to the home movie, and they're so simple to achieve that any filmer can make use of them to heighten interest in his stories.



ALL-IN-ONE accessory can be made by any handy cine hobbyist using materials found in most workboxes. Here is the basic unit and a few of the various accessories which are used in conjunction with it, including several of the interchangeable slide masks, their holder, and the scroll attachment made from the discarded spool of a roll of wire.

All-In-One Accessory

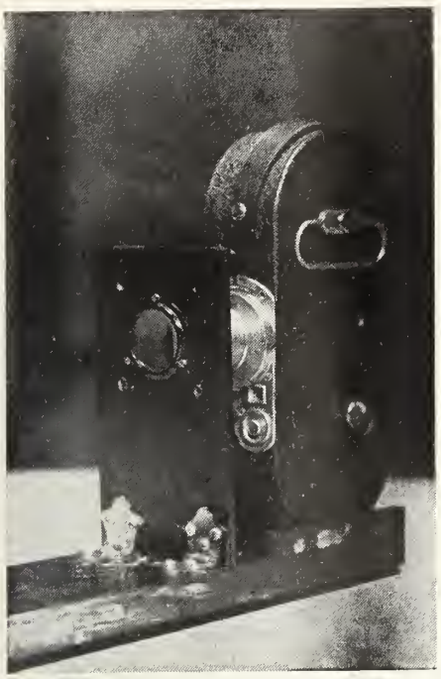
Easy-to-make unit provides devices needed for professional-appearing effects through use of interchangeable parts

By JAMES R. OSWALD

WITH the one thought ever uppermost in mind that the gadget I was about to construct for the betterment of home movie presentations be a precision instrument, capable of producing to the utmost perfection the several various effects of the professional movies it was designed to emulate, I set out to round up the necessary parts that were to be required in building the device pictured along with this article. Surprisingly enough, by far the vast majority of the needed items, except two or three small butt hinges and the few ½- to ¾-inch wood screws or steel machine screws that go with them, are typical of the kind usually found around any average household, and hence, since the greater part of the assembly consists of what is ordinarily considered scrap material, the entire apparatus was constructed at a cost next to nil.

If glancing at the accompanying photographs hasn't already suggested the purpose of this useful and versatile cine accessory, a brief summary of some of its possibilities at this time is well in order before proceeding with the details of construction.

Basically, the outfit was designed to produce clever, smooth-running transitions between successive movie scenes, especially those scenes which are totally unrelated to one another, instead of the usual and very blunt type of change that is so common. By a smooth-running transition, I refer particularly to the soothing and easy-on-the-eye type of scene introduction or conclusion which takes the form of an outline effect, of one's own choosing, which in the screened result first presents just a minute center portion of the picture eventually to be seen, as viewed through a black "frame," which gradually takes on bigger and bigger proportions as the cut-out portion permits more and more of the scene actually photographed to become visible, this being accomplished by drawing the "frame" closer and closer to the operating camera until such time as it no longer obstructs any part of the picture. The reverse is obviously the effect for a concluding scene, viz., the outline frame continues to enter the camera's field of view from the point where it is not at all visible until it so blocks out the picture as to make the scene almost fade out into



AUXILIARY lens board for the all-in-one is hinged to permit its being folded up or down, as required for effect filmed.



WIPE is made by sliding black cardboard mask diagonally across holder, producing effect illustrated at the right.



ONE variety of "wipe." As in the case of the "zoom," these stages represent a film progression of about 80 frames (2 feet, 16mm.; 1 foot, 8mm.). This is another effect that is easily obtained by use of the all-in-one accessory, and, like the others, can help pep up almost any amateur's films. It's made as shown in the photograph just to the left.

oblivion. The former effect, the scene introduction, is commonly known as the advancing "zoom," while the latter mentioned, the scene conclusion, is more popularly referred to as the receding "zoom."

Wipes, another kind of effect which are sure to command attention from picture audiences, are just one more type of transition that are well taken in stride by this handy, homemade accessory. Wipes differ from the changeable outline effects in that they merely "wipe" the scene on from a totally black screen to full visibility. Wipes may be made vertically, horizontally or diagonally. Like the outline effects, they may be used equally well for scene introductions, or when used reversely, for endings.

It happens that the particular camera for which I constructed this multipurpose gadget was an old 16mm. Stewart-Warner model. It should be emphasized, however, that while several of the dimensions given apply to this specific camera alone when its centering is referred to, basically, the device will work equally well with any 8 or 16mm. model, magazine or roll loading, providing the utmost precaution is taken throughout its construction to maintain the desired accuracy that is absolutely necessary to its precision operation.

Out of a scrap piece of lumber slightly more than 30 inches in length, approximately ¾ inches thick and 4 inches wide, is fashioned the base of the apparatus. Knowing that the proportions of a movie film frame prove the height to be exactly ¾ the size of the width, and establishing that the standard 25mm. 1-inch lenses on 16mm. cameras (12½mm., ½-inch lenses on 8mm. cameras) cover an area of approximately 12x9 inches at a 30-inch distance (30 inches being the length, in round numbers, of the base board), the centering frame or alignment guide is affixed with a hinge for pivoting to the far end of the base board. This centering frame or alignment guide is so constructed of plywood that the portion cut out conforms with the already established 12x9-inch proportions, leaving about a 1¼-inch margin, and making the outside overall dimensions approximately 14½x11½ inches. This part, which is mounted to fold forward on the base board, protrudes equally from left to right over each side of the base board.

So much for a starter. The next step is the positioning of the camera, which must be so placed on the base board that the exact center of the *lens*, not the viewfinder, will be in a direct line with the exact center of the cut-out portion of the improvised framer. Consulting various charts and actual measuring informed me that in the case of the specific camera pictured, the center of the lens was exactly 4⅝ inches from the bottom of the camera and exactly

• *Continued on Page 458*

Here's The Way The Pros Do It

Technical highlights in current theatrical films of interest to the serious movie amateur

By TAMARA ANDREEVA

THE TWISTED ROAD

Produced by John Houseman; directed by Nicholas Ray; art director, Albert D'Agostino; cameraman, George Diskant; film editor, Sherman Todd; starring Cathy O'Donnell and Farley Granger. RKO-Radio Pictures, Inc.

Bob Williams, former Warners publicity writer; Paul Ivano, long-time cinematographer, and Knute Flint, top pilot, have just caused a revolution in standard camera technique. For filming sequences in RKO's "The Twisted Road," they mounted a standard Mitchell camera on the side of a gyro-stabilized Bell 47-B helicopter. This is new both to cameramen and producers, permitting the filming of scenes from exciting and to all appearances impossible



NEW technique was use of helicopter to film scenes for "The Twisted Road." Here it catches Howard da Silva and Jay C. Flippen as they dash across a road.

angles. Besides, the heli helps cut production costs. While helicopters have been used in pictures before, this is the first time one was used to shoot a feature film, and the first time a standard camera was employed. Previous attempts had all been made with an Eymo, the hand-held newsreel camera.

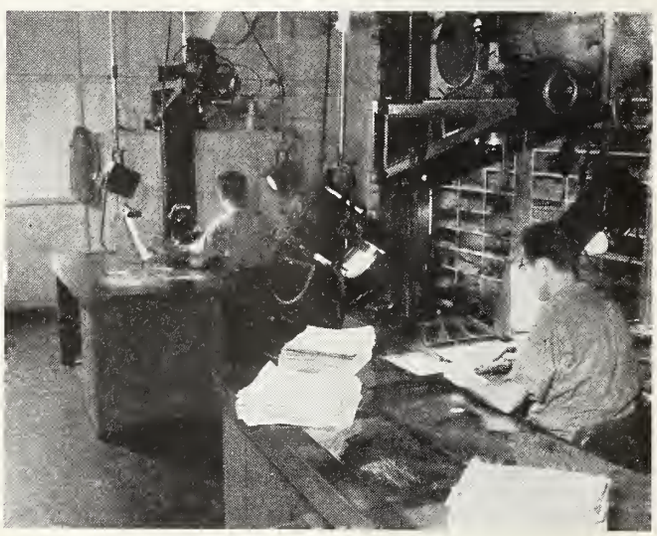
The picture has many flight and chase sequences; these were filmed from the air, to give the idea of relentless Fate pursuing the luckless characters. Because the plane is only a two-seater, Director Ray went up before each shot with Flint and mapped the route he wanted him to fly. Then Ivano went "upstairs" to photograph. Air-ground communications were maintained through huge signal panels, a black and yellow one to start a shot, and red and white one to halt one. Eighteen different setups were shot in one day, on locations covering several square miles. No retakes were necessary and most of the footage shot that day was incorporated bodily into the picture.

★ ★ ★

SENOR DROOPY

Produced by Fred Quimby; directed by Tex Avery; animation by Michael Lah, Grant Simmons, Walter Clinton and Bob Cannon; film editor, Jim Faris. An MGM production.

This MGM cartoon embodies a bold combination of two movie techniques; live photography and animation. Lina Romay is the only live actor; the rest are all cartoon characters. Since the cartoon's funny creatures like to make odd and startling noises, there is plenty of work for Fred MacAlpine, very special sound man who invents various



CARTOON photography utilizes overhead camera aimed at scene displayed on table below. This is how MGM's "Senor Droopy" was made, drawings being combined with live-action scenes.

strange contraptions to make the likelife "booms," "zongs," "wheews" and "whams." His is a specialized and highly exacting art, but something an amateur can try in his home workshop, for his work says there is no end to sound variety in a movie cartoon.

★ ★ ★

A FOREIGN AFFAIR

Produced by Charles Brackett; directed by Billy Wilder; director of photography, Charles B. Lang, Jr., ASC; process photography, Farciot Edouart, ASC, and Dewey Wrigley, ASC; sound recording, Hugo Grenzbach and Walter Oberst; starring Marlene Dietrich, Jean Arthur and John Lund. A Paramount picture.

A large part of this picture was photographed in Berlin because authentic shots of such places as Brandenburg Gate, Unterdenlinden and the Reichkanzelerei, where Hitler married Eva Braun, were needed. Because of inflation and need for necessities no one much thinks about in this country, most actors worked for salary and cigarettes. One gardener took all his pay in cigarettes for permission to film his tomato patch. The gutted-out buildings still standing were so unsafe that camera crews had to photograph some scenes from the tops of fire department exten-

• *Continued on Page 457*

Film That Vacation At Home

Summer Can Be The Season For Fun With A Camera, Even If This Year's Plans Don't Call For An Exciting Trip To Distant And Exotic Foreign Lands

By LARS MOEN

AROUND this season of the year, the movie and photographic magazines would seem to be written and edited mostly for the fan who is about to spend the summer visiting the national parks, touring in Mexico, taking in the beauties of Canada, or even sightseeing in Europe.

Carefully documented articles tell us how to keep ice from forming on the lens in Labrador, what filters to use in Tasmania, and how to protect our film from the climate in Somaliland. All of which makes interesting reading. There is nothing wrong with it. But . . .

How about the cine maker who stays at home?

After all, there *are* people who prefer to spend a nice, quiet vacation at home —sleeping late, not bothering to shave very often, lolling pleasantly in the hammock in the back yard, going fishing, reading a year's accumulation of the books one never got around to read, going to the icebox for a bottle of cold beer, and having one heck of a time generally, without all the fuss and bother that go with living away from home.

In addition to these, however, a lot of hardier souls who would normally go adventuring along the gypsy trail will stay at home this year for the simple but valid reason that the current price of pork chops, shoes, and other items consumed by a family group leave little or nothing over for such dispensable extras as a trip to Europe. Recent public opinion polls have shown that there will be a large number of such this summer.

All right, so you're going to stay at home. That movie you were planning to shoot at Banff — that travelogue around the California missions — that study of bird life in Louisiana—won't be made. Not this year, anyway. Some other year.

But does that mean you can't have any fun at all with your cine camera this summer? Does it mean we have to write vacation-time off as a total loss, so far as amateur movie-making goes? Not for a minute! Approached in the right spirit, and with a little intelligent planning, this summer can be as memorable and exciting a movie-making opportunity as any trip would have been.

Your vacation-at-home can give you the chance to do some of those things you've always thought about but never got around to. Most of the year, probably, filming has to be done in time snatched from the demands of the family, the job, and sundry social and personal demands. Vacation-time should make it possible, for once, to spend as much leisure as you like puttering around with that pet project.

If you have no pet project begging for realization, dig up something. Sit down with your back file of HOME MOVIES and thumb through the old numbers. Somewhere along the line you're pretty likely to run onto something that intrigued you at the time you read about it, but which you never had the occasion to try. Here's that occasion!

Remember, though, that no other person can possibly prescribe the best vacation-time program for you. Only you, yourself, can make the right plan —but making that plan can be a good part of the fun. Others can only make suggestions.

The main thing, it seems to us, should be to do something you haven't done before—something that will have an element of adventure and of novelty about it. We all know that a change is the best possible kind of a rest, and a complete change will make for the



Movie-making opportunities galore are available right around home, if that's where you're spending this year's vacation. Here's a chance to film all the things you've been thinking about but haven't had time to do.

• *Continued on Page 444*

NOW! A Genuine Be

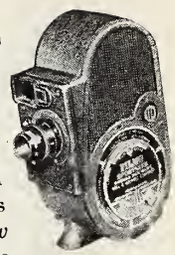
Precision-built Filmos for every purse and purpose

Filmo Auto Load Camera



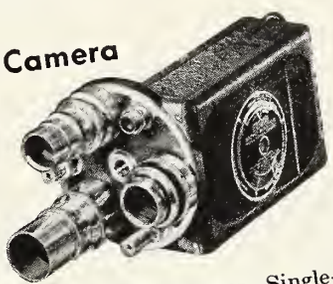
Loads in an instant with a magazine of color or black-and-white film. Has five operating speeds, including slow motion, and a single-frame release for animation tricks. Filmocoted lens, for sharp, clear pictures. Lens and matching positive viewfinder objective are quickly replaced with special-purpose units. A complete, built-in exposure guide covers all films, all outdoor photographic conditions.

Filmo Sportster Camera



Offers these three important advantages you won't find in other than Filmo spool-loading 8mm cameras: 1. *Easy Loading*, with no sprockets to thread and with a film gate that opens and closes automatically. 2. *True Slow Motion*—four speeds from 16 to 64 frames per second. 3. *Singlepic Release*, for filming animated titles and other trick effects. Has fast 12½ mm F1.9 lens in focusing mount, for good pictures even in weak light.

Filmo Auto Master Camera



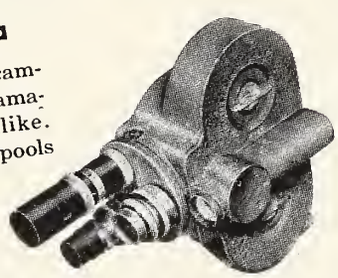
The 16mm magazine-loading camera with a turret head. Viewfinder objectives are on the three-lens turret, too, so that the finder always matches the lens in use. Five operating speeds include 64-speed for true slow motion pictures. Single-frame exposure control for animation work. Built-in exposure guide covers all films, all outdoor conditions. A highly versatile camera for the discriminating.

Filmo Auto-8 Camera



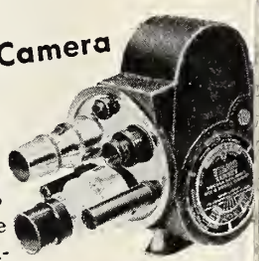
Newest and finest for taking 8mm movies. Exclusive combination of features includes magazine-loading with Tip-touch ejector, Swifturn two-lens turret on which matched positive viewfinders turn with lenses, five speeds including true slow motion, Singlepic Release for animation work, and a Selfoto Lock which lets the operator step into the picture.

Filmo 70-DA Camera



An extremely capable 16mm camera, favorite of advanced amateurs and professionals alike. Loads easily with 100-foot spools of color or black-and-white film. Offers seven speeds, from 8 to 64 frames per second; three-lens turret head; variable, fully-enclosed spyglass viewfinder matching six different lens focal lengths; critical focuser for through-the-lens focusing.

Filmo Tri-Lens 8 Camera

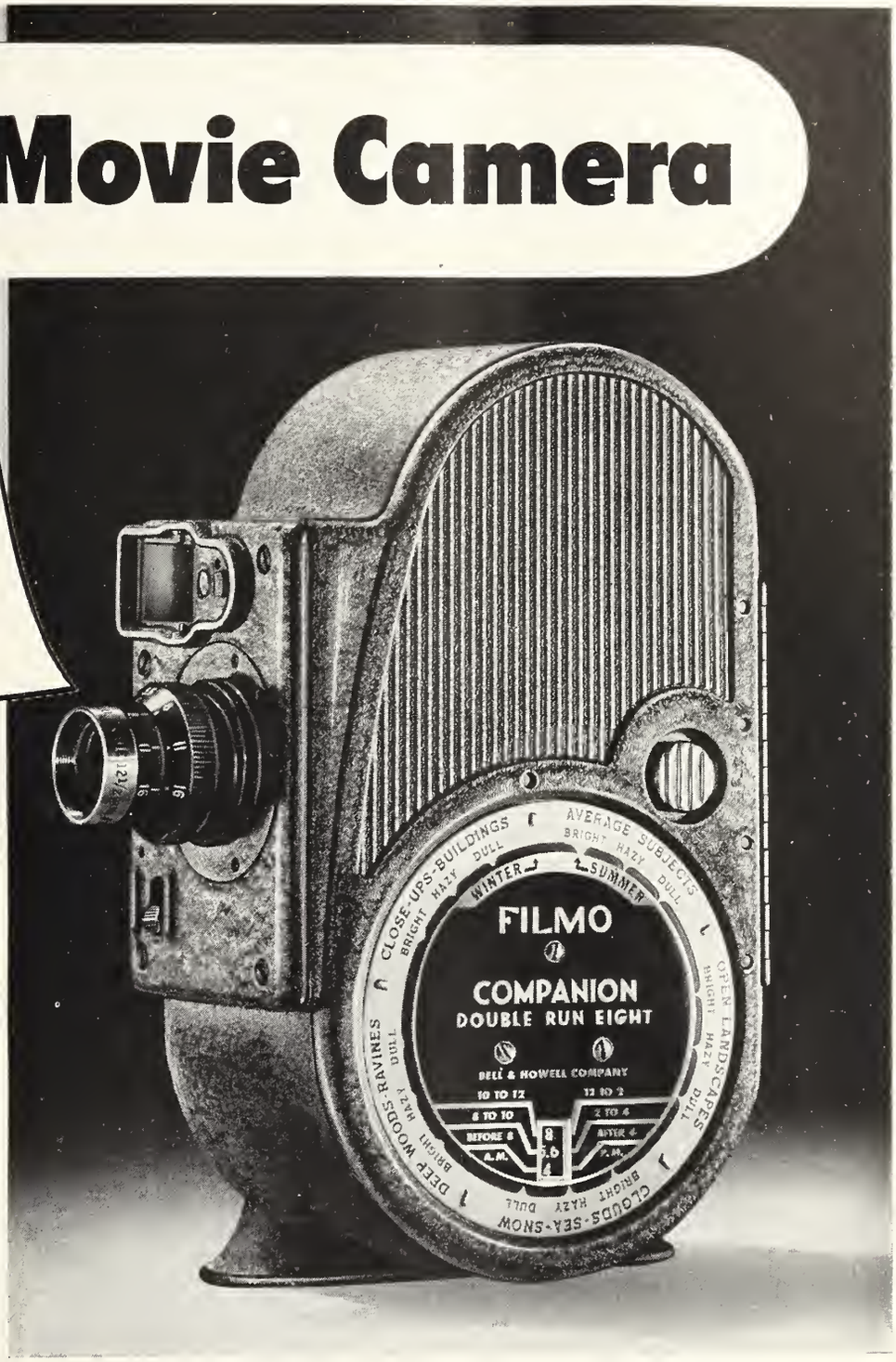


A turret head makes three lenses instantly available. Positive viewfinder objectives ride on the turret, so that finder and lens are *always* matched. Tri-Lens 8 also brings you the three exclusive advantages of Filmo Sports —easy loading with automatic film gate, slow motion, and Singlepic Release. Like Filmos, has built-in lens-setting guide for outdoor conditions.

Howell Movie Camera

for only

$77 plus Federal tax



Yes, a real Filmo movie camera . . . the new Companion model . . . at a new low price! Built to traditional Bell & Howell standards, it takes superb color or black-and-white pictures on low-cost 8mm film. And like all Filmos it is *guaranteed for life.*

The new Filmo Companion shares with Filmo Sportster the distinctions of being the lightest in weight of all spool-loading 8mm cameras . . . and the easiest to load. There are no sprockets to thread, and the film gate opens and closes automatically—another Filmo exclusive!

Filmo Companion has four film speeds, 8 to 32 frames per second. Its lens is the fast 12½mm F2.5, Filmocoted, of course. Provision is made for viewfinder masks matching extra, telephoto lenses. *What you see, you get,* with Filmo.

The better photo shops are ready now to show you Filmo Companion —and the many other fine 8mm and 16mm Filmo cameras and projectors, including the new Filmosound that is lower in price, lighter in weight.

FREE BOOKLET, "How to Make Movies in Natural Color," just published by Bell & Howell, is yours for the asking. Just write to Bell & Howell Company, 7125 McCormick Road, Chicago 45. Branches in New York, Hollywood, Washington, D. C., London.

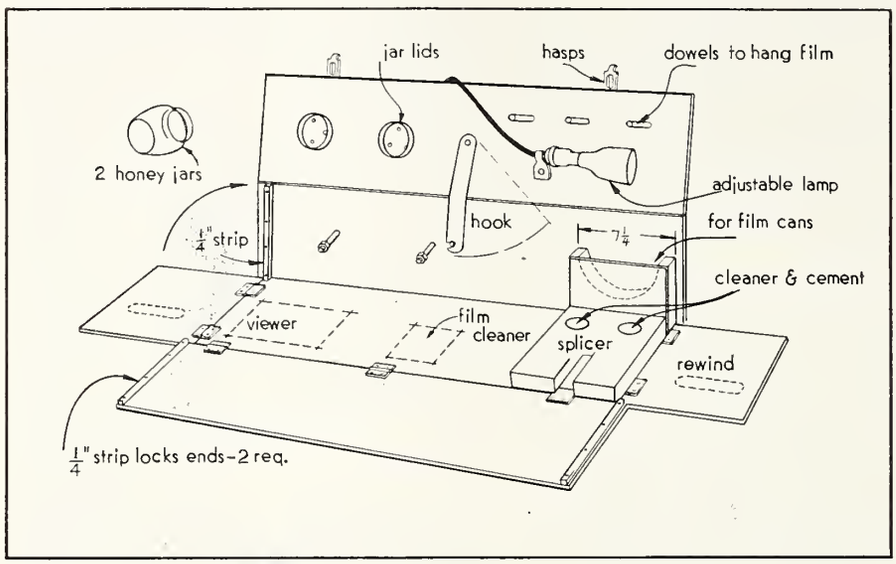
Precision-Made by

Bell & Howell

Since 1907 the Largest Manufacturer of Professional Motion Picture Equipment for Hollywood and the World

Home Movies' EXPERIMENTAL CINE WORKSHOP

...ideas submitted by readers



Editing Case

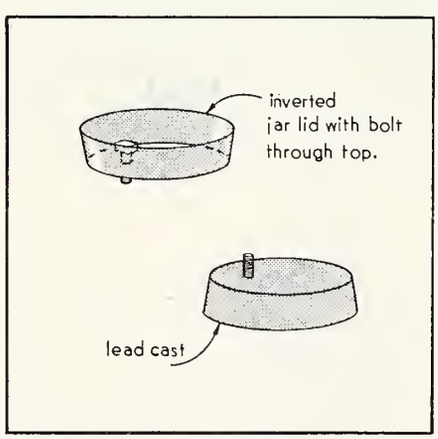
Having limited space, I built a very compact editing case which is portable, dustproof, and holds everything needed for editing. Closed, the case is 9½x24½ inches. Everything is mounted inside in such a way as to permit folding the case.

Three dowels mounted on the top hold film while editing. Two small honey jars, which screw into lids nailed to the top, hold discarded film. The adjustable lamp is handy for splicing and can be turned off when the editor viewer is in use. A heavy tin hook holds the top of the case open in an upright position, swinging up for closing. Two bolts on the back accommodate eight 400-foot reels, and there is space for two film cans. Quarter-inch strips on the frontpiece lock the case together; when the ends are folded in and the front closed, it is impossible to open them. Opening the front permits the ends to drop down.

Two hasps on top form the master locks, latching down over the front; if so placed that they work a bit tightly, no pegs or padlocks will be needed. A handle or two for carrying can be added.—*Gene Elliott, Portland, Ore.*

Camera Holder

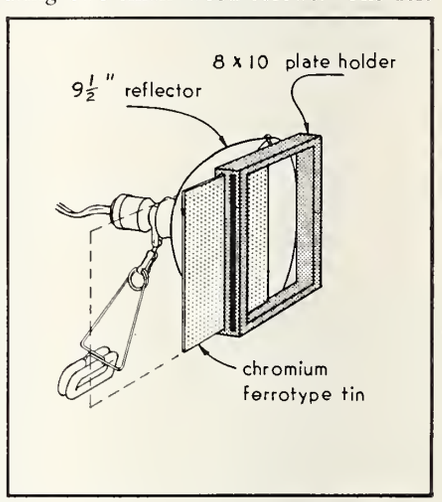
Here's a solid support for the home movie camera when not in use. In the top of a jar lid, punch a hole large enough to take a bolt of the proper size to fit the tripod socket of your camera. Put the bolt through the hole, then fill the lid with melted lead.



When the lead has cooled and hardened, use pliers to tear the tin top off. The camera can then be screwed onto the bolt and the heavy lead will hold it upright. For Univex cameras, the bolt should be at one side of the lead base, to prevent tipping. For other makes, it goes in the center.—*Tony Pantaze, New York.*

Shutter For Floods

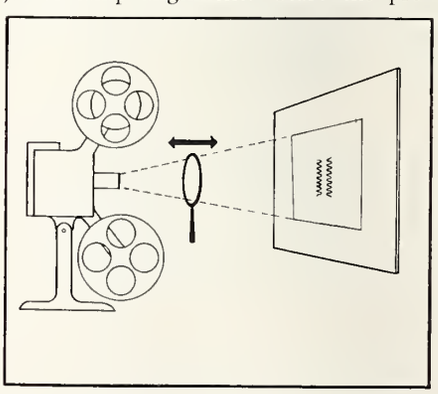
A simple shutter for use in a photoflood reflector makes fading easy. An old 8x10 film plate holder with the center partition removed is fastened to the bell of a 9½-inch reflector by drilling two small holes in the reflector rim and using two small wood screws. The felt



light shields should be removed from the entrance of the holder and a slide made from a piece of chrome ferotype tin or other metal. The heat will bulge the old hard rubber slides.—*Charles I. Giaeser, Chicago.*

Lamp Alignment

A 3-inch magnifying glass provides a very easy method of determining projector lamp alignment. Start the pro-

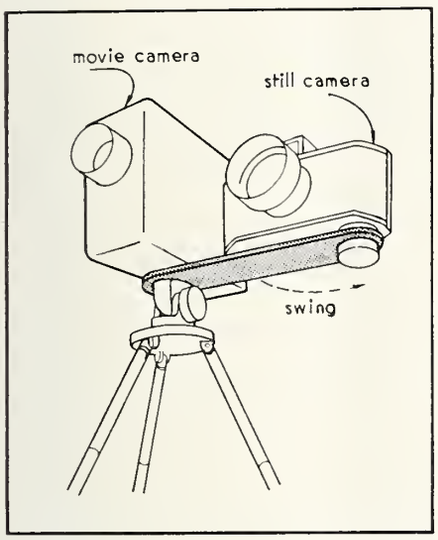


jector without film, lamp on, and hold the magnifying glass about three or four inches in front of the lens, ad-

justing it back and forth until the projector lamp filament is shown clearly on the screen. If the filament is not in the center of the frame on the screen, it needs alignment.—*R. E. Gude, Los Angeles.*

Double Duty Tripod

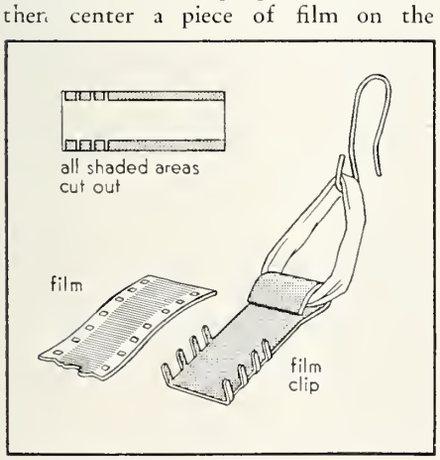
One tripod does double duty, holding both my movie camera and an Argus 35mm. still camera at the same time, through use of the metal bar of the Kalart flash unit for the latter. One end of the bar is fastened to the



tripod screw and to my 8mm. Kodak magazine camera. At the other end, another screw holds my Argus. To change film in the movie camera, the screw holding the Argus is loosened so the still camera can be turned out of the way of the door on the side of the movie camera. — *Robert J. Thomson, Newark, N. J.*

Film Clip

Here's a handy film clip for home processing which I have used for a long time. For 8mm. film, I cut a ¾x1½-inch blank of thin gauge stainless steel, then center a piece of film on the



blank, marking four sprocket holes and extending the lines to the edge of the blank. Spaces between the sprocket holes are filed out with a small keyhole file with a safety edge, and an ignition file used on the sides. The teeth are then bent up with a long-nose pliers and the other end of the blank bent around to hold a rubber band. A 1½-inch piece of heavy-gauge stainless steel wire is bent to form the rod clip. —*Charles F. Windisch, Astoria, N. Y.*

Information PLEASE

* HAVE you a perplexing problem in photography, editing, titling, or processing of home movies? Then tell it to the editors. This "problem untangling" service is free to every reader of HOME MOVIES. Enclose stamped addressed envelope with your letter to Editor, Home Movies, 553 So. Western Ave., Los Angeles 5, Calif.

Diopter Reading (R. H. Saylor, Akron, Ohio)

Q—*How can the diopter reading of auxiliary lenses made from dime-store spectacles be determined?*

A—On such glasses you almost always will find a small figure, such as: 2/20. This means that it is a 2-diopter lens, in focus at 20 inches. See Page 433 of this issue for a table of focusing distances for various diopter lenses. As one diopter equals 40 inches, it is possible to determine the focal length of a lens by dividing the diopter figure into 40. Thus a 3-diopter lens is in focus at 13.33 inches, ascertained by dividing 3 into 40.

Dirty Lens (Kurt Bayer, Jamaica, N. Y.)

Q—*I find that what appears to be a thin oily scum forms on the surface of my projector lens with marked regularity. No matter how often I wipe the lens with tissue or use Wocote lens cleaner, the scum reappears after a very short time. I notice however that it does not interfere with projection quality. It bothers me nevertheless. What's the cause of this condition?*

A — Phenomenon described occurs with all projection lenses. It is due to a combination of static in the air generated by heat from light passing through the lens and to dust particles in the air which are attracted to the lens surface by the heat. Unless allowed to accumulate to considerable degree, the formation will not materially affect quality of projection. Nevertheless, it is good practice to clean your lens regularly, using lens tissue or Wocote, as you have described.

Magnified Image (Mel Bergeon, Kalamazoo, Mich.)

Q—*Does a telephoto lens magnify the image the same as a telescope?*

A—Yes. Some amateurs have adapted a telescope or a binocular in such a way before their camera that they obtain the same effect as when using a telephoto lens. The longer focal length telephoto lens magnifies distant images so they appear in the same proportions as though the camera had photographed the scene close up.

Projection Through Glass (W. K. Payne, Oak Ridge, Tenn.)

Q—*I am planning a basement home theatre with a projection booth, using a 16mm. sound projector screening at about 30 feet. To cut out projector noise from the insulated booth, I plan to place a glass window in the booth opening and project through the glass. Would a glass window be practical?*

A—We suggest using good quality plate glass. If it is of good grade, there should be no impairment of projection quality.

Field of View (Frank J. Reinhardt, Newark, N. J.)

Q—*I have a 3.5f 3-inch Ilex Teletar Telephoto for my 16mm. Keystone; is it possible for you to tell me the vision field at various distances?*

A—The field of view dimensions for your 3-inch telephoto lens at 4 feet would be 2 inches high by 3 inches wide; at 5 feet they would be 3 inches high by 5 inches wide; at 6 feet, 5 inches high by 7 inches wide.

Tripod versus Unipod (George V. Kirch, Augusta, Kas.)

Q—*What would be the best support for a camera of the Sportster type—a tripod or a Unipod?*

A—We advise the purchase of a moderate light-weight tripod for general use with your camera. The Unipod is considered an accessory tripod, to be used whenever a tripod is impractical.

Cleaning Tinted Film (Joseph S. Tatar, Chicago, Ill.)

Q—*Will tinted or toned movie film lose any coloring by cleaning with carbon tetrachloride?*

A—Tinted or toned movie film will not lose color or be affected in any way if cleaned with carbon tetrachloride.

Movie Club News





MINNEAPOLIS Cine Club marked installation of officers by inducting retiring president G. L. Larson into "grey beards"—the Order of Past Presidents. Above (left to right) are past presidents Earle E. Ibberson, Carroll R. Davidson, Falconer Thomas, Mr. Larson, William S. Block, Dr. Leonard J. Martin and Carroll K. Michener. At the right, Elmer Albinson, new president, gets the gavel from Mr. Larson. Meeting also saw "Parade of the Presidents," movies of all former club heads and films shot by each.

VALLEY 8mm. Club is new name of the former North Hollywood (Calif.) Cine Club, which includes members from all parts of the San Fernando Valley, Hollywood and West Los Angeles. The group now meets first Friday evening of each month at historic Campo de Cahuenga, where the treaty between Generals Fremont and Andres Pico was signed when California became a U.S. possession. Summer meetings are held in the outdoor garden patio.

★

ALBANY (N.Y.) Amateur Motion Picture Society's second annual competition for films produced by members was won by Esther Cooke with her film "London." Second place went to Helen Welsh for "Winter Weekend"; third to Wilma DeMurio for "Now I Am Three"; fourth to Frank Mantica for "Our Trip West," and fifth to Dorothy Best for "Holiday On Skis."

★

LAKE SHORE Movie Makers, Milwaukee (Wis.), held their annual picnic Sunday, July 11, at Whitnall Park. Features included beautiful models to pose for the cinefans.

★

MICHIGAN COUNCIL of Amateur Movie Clubs elected John Folkema of the Grand Rapids Amateur Movie Club as president at its third annual convention recently. Milburn Bergen, Long Lake Amateur Movie Club, was named first vice-president; Kobe G. Van der Molen, Kalamazoo Movie Club, second vice-president; Mrs. Marvin Warmels, Grand Rapids AMC, secretary, and Stanley Stevens, Kalamazoo MC, treasurer. The council is planning a movie salon next winter, open to any Michigan movie amateur.

★

KANSAS CITY (Mo.) 8-16 Home Movie Makers is supplying all members with quantities of cards which are used for quick introductions to other cine fans. Card, headed "Hello, fellow movie maker," has member's name and address and carries an invitation to the recipient to be his personal guest at the next meeting of the club.

★

SMOKY MOUNTAIN Movie Club of Asheville, N. C., marked its first birthday with a banquet recently at which prizes were awarded for best three pictures made by members. A. C. Jayne was first with "Bums DeLuxe"; B. T. Behrens second with "Tropical Trips," and Robert Campbell third with "Seasons in the Land of the Sky." During its year's existence, club has become official film body for the Asheville Community Chest, sponsored a series of lectures on movie making, filmed several community projects, made four field trips, given 52 showings of films for children in a hospital, 12 at boys' clubs and 16 at private gatherings, acted as a film agency for local school and civic groups, and started publication of a club paper.

★

ROCKFORD (Ill.) Movie Makers will hold their annual outing Aug. 22 when a special train will take members to Dubuque, Ia., for an hour's bus tour of picture locales, then on to Galena, Ill., for a visit to General Grant's home, then to the Warren, Ill., county fair for a chicken dinner and an afternoon of picture taking.

★

LONG BEACH (Calif.) Cinema Club at its July 21st meeting heard a discussion on "Selecting Background Music" by Mrs. Berniece Jevnager of the record department of a local department store. The meeting also marked "gadget night," with members showing their own equipment creations.

★

DENVER Council of Camera Clubs visited the U.S. Air Force photography school at Lowry Air Base recently. Instructors served as guides and mentors for 250 members during their three-hour visit to the world's greatest photo school.

★

WESTWOOD Movie Club of San Francisco is holding a script-writing contest for members, the winning entry to be used as the scenario for a club production. Entries close Aug. 20.

15 Trophy Awards

FOR MOVIE AMATEURS IN

Home Movies' 1948 Contest

THE VER HALEN TROPHY — Sponsored by the publisher of Home Movies magazine, this is the grand prize in contest to be awarded the movie amateur submitting the best 8mm. or 16mm. film regardless of its classification . . . a handsome engraved trophy that is the winner's to keep!

SCENARIO CLASS

1st ..... Mounted trophy
2nd ..... Junior mounted trophy
3rd ..... Gold plaque

FAMILY FILMS CLASS

1st ..... Mounted trophy
2nd ..... Junior mounted trophy
3rd ..... Gold plaque

DOCUMENTARY CLASS

1st ..... Mounted trophy
2nd ..... Junior mounted trophy
3rd ..... Gold plaque

SPECIAL CLASS

For advanced amateurs, sound films, etc.

1st ..... Mounted trophy
2nd ..... Junior mounted trophy

ALSO—20 HONORABLE MENTION CERTIFICATES

ACHIEVEMENT AWARDS, TOO!
FOR PHOTOGRAPHY . . . FOR EDITING
FOR TITLING

TIME IS GETTING SHORT!

Contest Closes Midnight September 30th

HERE ARE RULES:

- Entries limited to amateur-made 8mm. and 16mm. films, sound and silent.
- Contestants must pay transportation of films both ways.
- All entries should be titled—at least with main and end title.
- No entries will be considered which have previously won awards in national contests. (This excludes club contests, of course.)
- Both reels and cans must bear contestant's name and address.
- Grading of sound films includes both discs and sound on film.
- List equipment used in making film.
- Films will be classified by the judges according to the category in which they are to compete, unless otherwise specified by entrant.

HOME MOVIES

553 SOUTH WESTERN AVE. LOS ANGELES 5, CALIF.

Home Vacation . . .

• *Continued from Page 437*

best possible movie-making adventure.

As a start in the right direction—get yourself a new gadget! It doesn't matter too much what it is, but preferably something you've wanted for some time but didn't quite feel you could afford. After all, that summertime trip you're not taking this year will represent a tidy little economy, so surely you can pamper yourself with the expenditure of a few dollars on some gizmo or other to brighten up the camera. Maybe it will be merely a new filter (perhaps one of the new coated ones) or a new hood for the old exposure meter carrying the new ASA film speed numbers. Perhaps we may want to splurge a bit more and get one of the new moderate cost wide-angle lenses, or a telephoto objective. Perhaps it will be a new carrying case or gadget bag. No matter. What is important is that it should be something you've wanted to make yourself a present of for some time, and something that will put a thrill of fresh interest in your picture-making. Gadgets don't make the picture but they can lend a lot of added interest to the making.

If you don't want to do anything as strenuous as actually making a film, then do some lazy experimenting of the kind you never have the chance to do while shooting a picture. Take lighting, for example. Did you ever fool around to find out for yourself just *why* certain lightings are good and others are bad? Stand an egg up on end, and then, with two or three lamps, try to light it so that it looks like an egg. Light it from the front and see how flat it looks; put a light at one side and note the harsh shadow; put a weaker light on the other side and see how the shadow gains in luminosity. Try everything you can think of, and make a brief shot of each lighting. Admittedly, an egg is not an exciting subject but that very fact will concentrate your attention on the pure problem of light and lighting. Try the same experiments outdoors, with and without a reflector.

Or, study for yourself the effect of lighting on landscapes. Find an attractive spot, not too far from the house, and film it under every possible atmospheric condition. Shoot it at daybreak; a little later in the morning; at high noon; in midafternoon; at dusk; at night with the streetlights on it. Keep a record of how the shots were made, and you'll learn a lot about exposure determination and much more about the effect of time of day on the appearance of things outdoors. If conditions permit, get the same shot on a sunny day, an overcast day, in the rain, just after a rain. You'll be surprised what an interesting exploration this can develop into.

An equally interesting series of experiments is to study the effect of pale correction filters on color film. Get a set of pale yellow and pale blue filters, then make shots through each of the filters on a variety of scenes under different weather and light conditions. You'll learn more than you can imagine about what such filters will do and cannot do under a variety of circumstances — especially if you keep enough notes so that you can remember later on just how each shot was made!

A simpler experiment is to get a roll of Ansco Color and a roll of Kodachrome, then make a shot on each of a whole series of assorted subjects. (If necessary, borrow a second camera to simplify this.) Project the two and study them carefully to see what type type of subject you like best on the one film and what you like best on the other.

If you've never made your own titles, get an inexpensive titler, or build one of the many which have been described in this magazine, and give it a try. If you've never tried reversal processing, buy the few chemicals involved and see for yourself how fascinating it can be. If you've never used a Pola screen, get one of them and go around looking for stray surface reflections to subdue. Make some deliberate over and under exposures, to study the effect on color rendering. Shoot some tungsten film in daylight, and some daylight film under photoflood lighting, to see just *what* the result will be like. (You may drive the processing lab crazy, but that isn't your worry.)

Assuming, however, that you want to make an actual picture rather than putter around with experiments. What then? Well, the ideal, of course, would be some cherished project that you just never had the chance to do. Failing that, there are still scores of possibilities. Here are just a few:

Your Own Household. Did you ever make a real, honest-to-goodness picture of a typical day in the life of your entire household? Not just a few casual snapshots of this person and that, but a complete, well-thought-out presentation of a typical day, from the time of arising to the time of going to bed. You'll never have a better chance to make it than right now when you can be around the house all day, and the results can be worth a lot of trouble—though you're more likely to find it fun, once you get the interest of the whole family enlisted. Incidentally, there's a lot to be said for a vacation project that will involve the whole family rather than just yourself.

A Character Study. Ever try making a complete character sketch of someone on film—his work, his hobby, his recreation, his community activities, his characteristics? It's not easy, but done with sincerity the results can be splendid. Try it on some member of

REQUEST ASSIGNMENTS

I would like footage of the following in 8mm. color:

Anything on Route 66 all the way from Chicago, Ill., through Pasadena, Calif., including Chain of Lakes Bridge, St. Louis, Lebanon, Mo., El Reno, Okla., Shamrock and Amarillo, Texas, Santa Rosa and Albuquerque, N. M., Flagstaff, Ariz., Needles and Daggett, Calif. Also anything in and around Los Angeles, Las Vegas, Boulder Dam, Littlefield, Ariz., Zion National Park, Provo and Salt Lake City; Wyoming on Route 30, including Little America, Rock Springs, Rawlins, Laramit; Route 287 into Colorado, including Longmont and Denver; scenic shots on Routes 6 and 30 through Nebraska and 30 into Illinois.—John Gaydos, 1437 Gregory St., Chicago 40, Ill.

★

I am trying to locate some 8mm. pictorial scenes of the following places where I was stationed during World War II:

Oran, Algiers, Naples, Caserta, Rome, Dijon, Paris, Versailles and Le Havre, France; London, Glasgow.—W. Lewis Cathey, 207 W. 4th Ave., Gastonia, N. C.

★

World in Color Productions, Elmira, N. Y., is interested in buying 16mm. Kodachrome footage of the following areas:

Acadia National Park, Me.; Big Bend National Park, Tex.; Carlsbad Caverns, N. Mex.; Isle Royal, Mich.; Shenandoah National Park, Va.; Wind Cave, S. D.; Mammoth Cave, Ky.; Everglades, Fla.; Banff-Lake Louise, Canada.

Requirements: 150-foot original, each subject. Scenes short, not over five feet each. Filmed from tripod mount, 24 frames per second. Screen credit and national recognition given photographers whose work is accepted. Write, giving full details of what you have; do not send films. Payment on acceptance of film.

the family, or a friend whom you know sufficiently well.

A Backyard Film. Almost every backyard offers unexplored filming possibilities. How about setting up a birdbath, with a hidden camera operated by remote control to film the birds? Any flowers about to bloom? Set up a camera and take two or three hundred frames at intervals during the process so that the flower will bloom on the screen in fifteen or twenty seconds; you've no idea how exciting it can be! Any insects in the yard? Get some supplementary lenses, or make some from spectacle lenses, and film them in close-up. Even the lowly snail can be interesting when his image fills the screen, and butterflies can be beautiful beyond description.

A Children's Film. Right now, with the youngsters on vacation, is the time to make a kid picture—and don't forget to use plenty of that trick photography that children never will tire of!

Fishing and Camping. If vacation-at-home plans call for any fishing, hunting, camping, or the like, these things will offer further opportunity for unhurried, thoughtful picture-making. That telephoto lens will come in handy here, and a little trick stuff, just for laughs, won't hurt matters any, either.

Your Own Community. If you want to do a little exploring at home—how about a film that will show comprehensively the community in which you live? The beauty spots, the points of historical interest, the new housing project, the industries, the methods of transportation, the plans for the future—with all of these you may well wind up with a film of interest to many others besides yourself, and do yourself no little good.

And speaking of that—there is always the possibility that some worthy organization in your community badly needs a film. Perhaps to raise money, perhaps for training purposes, or just good will. Right now, we know of a County Medical Board that needs some health films made. The board has no budget for the purpose but it could pay for film used and could furnish doctors and nurses, ambulances, hospitals, and clinics—practically anything needed in the way of actors, props, and settings. There may be such worthy needs in your community, and while it may seem a little strange to suggest spending a vacation doing something for the benefit of others, you might well find, as many have, that an unselfish effort of this sort brings rich returns in personal satisfaction and pleasure.



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MANY DEALERS LISTED ABOVE RENT PROJECTORS AND SCREENS; ALSO HAVE COMPETENT PROJECTOR OPERATORS AVAILABLE

Stereoscopic Film . . .

• *Continued from Page 428*

ages. With this, it is believed it will no longer be necessary to restrict observation points to 200 special seats, as the plastic effect will be visible from any point of a usual-sized hall.

Another observer describes his experience during a show as follows: "When the film starts," he says, "you feel as though you are wearing rather foggy spectacles. The film seems to keep changing from two dimensions to three and back again. Suddenly the full effect is there—you look right *into* a room—you could swear that the picture had actual depth.

"A man climbs a rope and he seems solid and thick and quite detached from his background."

Speaking about the special feature film, the observer says: "The most fantastic shot of all is a branch covered with blossoms and birds. The branch seems to jut forward yards into the theatre and the birds fly at you till you instinctively ward them off from your face. Other birds seem to fly from somewhere close by you right into the screen."

All this seems very reliable information and the more acceptable because the claims made are not extravagant, savouring rather more of caution.

There is little doubt but that the age of the stereoscopic film is fast approaching. Interest is now being shown in the subject by all the bigger countries, and with other technical advances a sharpening of world-wide interest has invariably been followed rapidly by tangible results.

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Sound On Wire . . .

Continued from Page 429

The strobe light is a pre-focused 1.1 volt flash light bulb, the kind with a little lens in the end. All of the bulb except the very tip is painted black to avoid spilling light and to concentrate the beam on the strobe disc. The battery case is made from a radio coil form available from any radio parts distributor or a friend who is or has been an amateur radio operator. This type form will just accommodate a medium size flashlight cell. The light bracket is made of thin brass or copper. It is mounted and bent to suit the particular installation. The bracket on top supports the two prong socket for plugging in the cord from the contacts on the projector as shown in Fig. 2.

The writer is using a model 79 Webster-Chicago wire recording unit mounted on a thin board secured in the top of one half of a public address amplifier carrying case. The amplifier is used for recording as well as playback. This makes it possible to carry the entire outfit as a single unit. A tube socket is mounted on the base board in such a manner that the battery-bulb-coil unit of Fig. 2 can be plugged in so that the

Continued from Page 449

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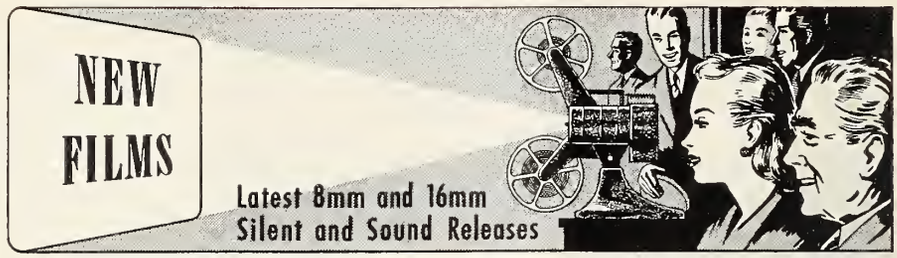
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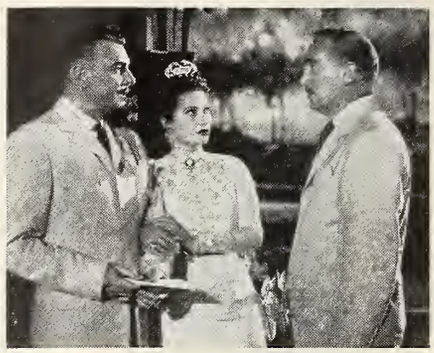
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← LAWLESS FRONTIER

One of four new Westerns released by Castle Films, featuring Johnny Mack Brown and Kirby Grant. Others are "Western Honor," "Code of Courage" and "Guntown." Available in two 8mm. and three 16mm. editions; sound editions have original dialog.

DEATH IN THE ARENA →

Dramatic one-reel film of the famous matador Manolete, including actual scenes of his death on the horns of an enraged bull. Available in 8mm. and 16mm., silent and sound. Distributed by Sterling Films, Inc., New York City.





← BUCKSKIN FRONTIER

Richard Dix, Jane Wyatt and Albert Dekker are starred in this 8-reel 16mm. production which tells the story of the country's westward movement with the building of the Santa Fe Railroad. Plenty of action in this. Distributed by Commonwealth Pictures Corp., 729 Seventh Ave., New York City.

DEEP IN THE HEART OF TEXAS →

6 reels, 16mm. sound, an exciting major studio western starring Tex Ritter, Johnny Mack Brown, and Fuzzy Knight. This outdoor action drama deals with the exciting fight to establish law and order in Texas after the Civil War. Distributor is Commonwealth Pictures Corp., 729 Seventh Ave., New York City.



Sound On Wire . . .

• *Continued from Page 443*

light falls on the strobe disc. This disc is made up of ten black and ten white equal sections and is secured with rubber cement to the top of the take-up drum as shown in Fig. 1. Other Webster-Chicago models using this mechanism can be used with variations of the method of mounting the light near the large take-up drum.

When the projector speed is adjusted so the spokes in the strobe disc appear to stand still, the projector is running at 18.6 frames per second, which is fast enough to eliminate flicker on the screen.

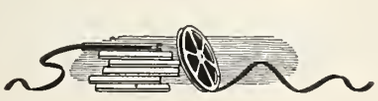
As a post recording is made with the projector and recorder synchronized, it is actually possible to lip synchronize, add sound effects, commentary, and background music at an exact spot on the film with this method.

Two operators should cooperate when making the recording. One should keep the two machines synchronized, the other should watch the picture, make the comments and operate the dual turntables to provide the original music. Once started, the entire recording should be completed in order to keep the synchronization perfect. The music should be so timed that it ends just as the end title appears on the screen. This will add a little professional touch to your showing.

A small continuous loop of film should be prepared to run in the projector for a few minutes just prior to a showing to warm up the motors and synchronize the mechanisms. A clever picture and title can be used to catch the interest of the audience and put them in a jovial mood. For example, you might show a beautiful girl at a campfire with the caption "just warming up—"

Needless to say, starting the projector in synchorism is all important. This can best be done by starting the projector on the first black frame and some particular note of music or outstanding crescendo not ean introduction, for example. A little experience will enable the operator to always start at the exact moment required.

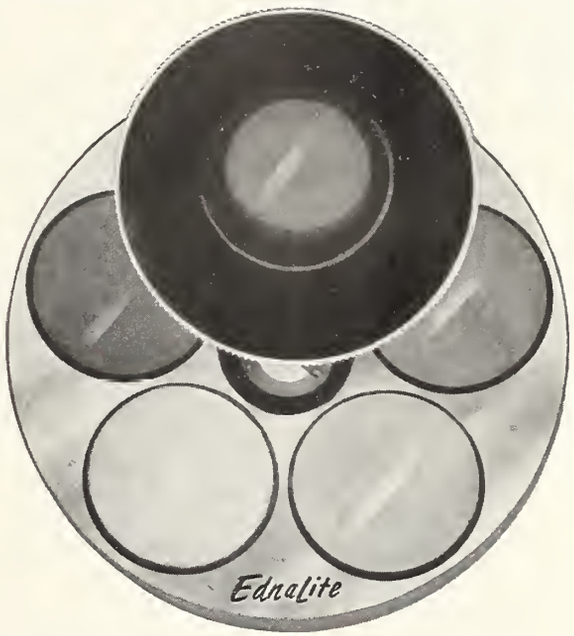
One advantage of this type synchronzided sound is that an entire club can pool their records and each member secure his own sound with but one set of turntables. At this time, six members of Calumet Movie Makers are assembling wire recorders and synchronizing "gadgets."



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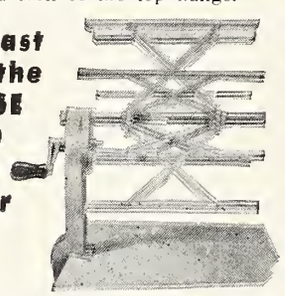
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Recent Reviews
OF READERS' FILMS

★★★ **WOLF'S TALE,** 200 feet, 8mm. Kodachrome by George A. Valentine of Glenbrook, Conn., takes HOME MOVIES' June Movie-of-the-Month award, largely on the basis of clever story and fine effects. This comedy deals with an amateur ciné fan who poses as a movie scout to pursue a glamorous redhead. His wife finds his diary, calls on the girl, and they set a trap. When he calls and is setting up his camera, he looks through the viewfinder and sees — not the redhead but his wife. There's a swell close-up of her fist heading right into the camera lens and some fine flying stars. Picture makes good use of flashback technique, opening with the badly battered cinamist explaining to a friend what happened. Scenes of wife reading diary permit cuts to other sequences. Principal fault: closeups of notations in diary and titles too short, making it difficult for audience to read them. Shot with Bolex H8 with f/1.9 lens; all titles and effects with home-made gadgets.

★

★★ **CHRISTMAS HOLIDAY,** 100 feet, 8mm. black-and-white, by James E. Tannehill of Fort Wayne, Ind. A brief résumé of a family's Christmas season. Picture opens with introduction of "cast"; brief closeups of various family members in the picture. Some interior scenes are under-lighted, but photography is good. Closeup shots of furniture in toy dollhouse particularly fine. Nice sequence to indicate passage of time is closeup of tray on which Christmas cars pile up. Shot with Keystone K-8 with ½-inch Wollensak f/2.5 lens. Closeups of toys made with auxiliary lens, a 16-inch focal length spectacle lens in home-made holder. Titles hand-lettered with Speedball pen on 5x7 white stock, photographed with home-made titler at distance of 16 inches with same auxiliary lens. Animated titles are very good, the transition shots having been made with a series of cutout masks laid over titles and shot a frame or two at a time by quick-punching the button at speed of 12 f.p.s.

★

★★ **CIRCUS,** a 200-foot 16mm. Kodachrome by Julian R. Stephens of Ogden, Utah, is a record of a day at the circus, interestingly told on film; everything from the big show to backstage shots of performers washing. Camera trouble causes some frames to jump slightly. Peculiar lighting conditions under canvas give performance shots a monochromatic effect but not enough to spoil the picture. Mr. Stephens says he salvaged some unintentional exposures by tinting them for night shots; well done, too. Made with a Victor 4; interior shots at 12 frames, f/1.9.

★

★★★ **SANTA CLAUS IS COMING TO TOWN,** 600-foot 16mm. Kodachrome by Julian R. Stephens; on same reel with "Circus." Very well-made picture of a family's activities during the Christmas season, including a Yuletide parade bringing Santa to town, children writing to St. Nick, choosing and trimming the tree, Christmas shopping, carol singing, and the Christmas Day goings-on. Shots of calendar with days marked off show passage of time effectively. Nice comedy bits of Pop wobbling on chair as he trims tree and of Sonny learning to skate. Fine fade sequence where life-size cardboard cutout of Santa turns into living Santa. Shot with Victor 4 and Filmo, Type A Kodachrome, and four and five 150-watt reflector spot and flood type display lamps with Grover ColorTran. Titled with Keystone A-7 in Keystone titler.

★

★★ **JET JOB,** 100 feet, 8mm. Kodachrome by Louis Spoto, New York City, is a very promising "first," representing his initial attempt to have a picture tell a story. It deals with a toy jet car built by a father for his son, which they take to the park to race. It cracks up, but Dad promises to build another one. Good color and photography, but typewritten titles are not dark or clear enough; hand-lettered "The End" title also is weak. However, there aren't enough titles to spoil an otherwise nice film.

★

★★★ **MAGIC CHRISTMAS,** 300 feet, 16mm. Kodachrome by Frank C. Barney, Weir, Kans., is a carefully-planned and beautifully-filmed little story that proves how a simple plot can make an interesting picture of right-around-home things and events. The picture starts with the boy impatiently wishing Christmas would come. He sleeps and dreams that the tree magically appears when he wishes it. Then a magic wand appears in his hand, and, as he waves it, the tree miraculously is decorated. Suddenly it is Christmas and under the tree are all the gifts he and his parents had wanted. Finally he awakens to find it all a dream and Christmas still to

come. Color is beautiful and judicious cut-ins of closeups add punch. Titles—a few too many—are well done. Shot with Bolex H-16 with Wollensak ½-inch f/2.7, 1-inch f/1.5 and 2-inch f/7.5 lenses and using McVan built-in dissolving shutter.

★

★ FROM CHICAGO TO THE ISLAND, 300 feet, 16mm. Kodachrome by Joel Brumlik of Chicago, Ill., is notable chiefly for some good color work and outstanding panoramic shots. Only opening and end titles are used in the picture which shows a family's activities on vacation on a Wisconsin island. Shot with a 141-A Bell & Howell 16mm. magazine camera with a Cooke 2.8 lens; no tripod used. Indoor scenes made with outdoor Kodachrome and a blue filter. Titles done on a Mult-Efex titler. Over-long footage of some scenes, such as one of boy painting a boat, detracts from the picture. Typewritten titles are not dark or clear enough; hand-lettered "The End" title also is weak. However, there aren't enough titles to spoil an otherwise nice film.

EVERY filmer of amateur movies, whether a subscriber or not, is invited to submit his films to the editors of HOME MOVIES for review and helpful criticism. This free service applies to any type of picture whether it be your first movie or a pretentious photoplay effort. Aim of this service is to help you make better pictures.

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All films will be returned by Express collect. Please include with your film, data describing equipment used in making the picture.

Hobby To Career . . .

• *Continued from Page 428*

for outdoor shooting. Special effects were done on the scene with a Boole automatic fader. A Professional Junior tripod was used for the camera.

Lighting equipment consisted of one Acme-Lite portable photoflood case, each half of the unit taking three No. 2 bulbs. Because of the high-speed film used, lighting was unnecessary on many interior shots, including all school classroom scenes.

Because actual shooting of the picture required almost all his time, Williams acquired another Air Force veteran, Louis Humphreville, as business manager and partner. Now the two are firmly launched in the documentary 16mm. film business, making a career out of what was a hobby.

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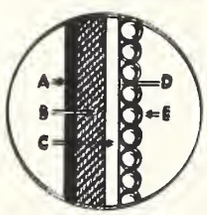


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• *Continued from Page 431*

tum heap fat."
Omaya gestures with thumb in direction of warriors and Smith.

(NOTE: See Action Chart "E" for diagram of action in Scenes 5-a to 5-g.)

5-a (C)—Smith, tied to stake with hands behind him, wriggles a bit, but is unable to get free.

5-b (D)—Omaya gives Pocahontas a bowl of popcorn, which she carries over and sets before Smith. She unties his hands and sits before him as he eats.

5-1c (C)—Smith winks at Pocahontas, smiles, and says:
(T)—"Hubba-hubba!"
Pocahontas, puzzled, shakes her head and points toward apple tree, saying:
(T)—"No. Him my brother, Hubba-hubba."

(Insert 5-d)
Pocahontas points to herself and says:
(T)—"Me, Pocahontas."
Pocahontas gives Smith a big smile.

5-d (M)—Hubba-hubba climbs down out of apple tree, stands and holds up an apple.

5-e (M)—Smith smiles at Pocahontas, and says:
(T)—"Hi, good-looking. What's cooking?"
Hubba-hubba steps up, taps Smith on the shoulder, points at him and then at the empty spit over the firesite, and laughs.

(Insert 5-f and 5-g)
Hubba-hubba, still laughing, points again at Smith. Pocahontas chases Hubba-hubba away, returns and strokes Smith's wig. Smith finishes eating and looks soulfully at Pocahontas as she takes the empty bowl away. She glances back over her left shoulder as she leaves.

5-f (C)—Smith, dressed in shorts and wig, with an apple in his mouth, is tied to a spit and roasted above the fire as Bull-bull sprinkles "medicine" over him.

(NOTE: For double exposure—First take the empty spit, a pole supported by two forked sticks—3 seconds. Next add firewood, not lighted ——3 seconds. Then add Smith tied to a board, which should not show, and Bull-bull in a trance sprinkling "medicine" over him—10 seconds, reduced lens opening. Rewind film and, after 5 seconds, take fire—12 seconds, reduced lens opening.)

5-g (C)—Smith, still at stake, holding bowl with handful of popcorn left, sweats and shudders in anguish at his vision.

(NOTE: See Action Chart "F" for diagram of action in Scenes 5-h and -i.) 5

5-h (D)—Warrior enters and reties Smith's hands, then starts away. Hubba-hubba dashes up, places an apple on Smith's head, and takes aim with bow and arrow.

(Insert 5-i)
Warrior grabs bow and arrow and gestures to Hubba-hubba to leave, saying:
(T)—"Ugh! Skat!"
Hubba-hubba runs away and warrior throws apple after him.

SWISH

5-i (C)—Smith rolls his eyes up toward apple.

6 (M)—Omaya and Pocahontas are seated before the wigwam, talking. Pocahontas strokes her hair, and says:
(T)—". . . And such a white scalp he has!"
Hubba-hubba enters from the left, looking back and shaking his fist angrily. Omaya beckons to him and he stops in front of her. She reaches into wigwam and brings out a tom-tom, which she hands to him. She points in direction of campfire (her left). He takes the tom-tom and leaves.

SWISH

(NOTE: See Action Chart "G" for diagram of action in Scene 7-a.)

7-a (D)—Smith is tied to stake. Powhatan and warriors dance around him in a circle. Hubba-hubba sits outside the circle and beats the tom-tom. Omaya and Pocahontas stand at left watching. Pocahontas weeps on Omaya's shoulder. Omaya comforts her. As the dance ends Powhatan stands beside Omaya, and Pocahontas leaves, crying. Hubba-hubba takes the tom-tom and leaves. Warriors are grouped in a semi-circle at the right, arms folded. At a signal from Powhatan a warrior leaves.

(NOTE: See Action Chart "H" for diagram of action in Scenes 7-b to 7-d.)

7-b (M)—Warrior returns with a large stone, which he places between Smith and Powhatan. Warrior and Bull-bull untie Smith and place his head on the stone. As warrior raises his battle axe, Pocahontas dashes onto the scene, kneels over Smith and takes his head in her arms. Powhatan waves her aside, but she defies him.

7-c (C)—Omaya whispers in Powhatan's ear:
(T)—"I thinks she wantum paleface."
Powhatan shrugs his shoulders and gestures to let Smith up.

7-d (M)—Warrior and Bull-bull resume positions next to Matacorn. Smith gets up, with Pocahontas clinging to him. She hangs on his left arm as he steps forward and makes a gift of his compass to Powhatan. As Powhatan reaches for the compass, Pocahontas steps to the left and back beside Omaya.

(NOTE: See Action Chart I for diagram of action in Scenes 7-e to 7-k.)

7-e (C)—Powhatan opens compass and is fascinated by its "magic." Smith gives Pocahontas a string of beads—puts them over her head as she bends forward.

7-f (M)—Smith gives (rubber) hunting knife to Matacorn, who tests it with a hair and nods approval. Smith gives the arrowhead (found in Scene 1) to warrior. Smith gives a salt shaker to Bull-bull, who goes into his trance.

7-g (C)—Smith takes (horseshoe nail) ring off his own finger and puts it on Omaya's finger.

7-h (M)—Smith pulls a rolling pin out of his pocket and hands it to Omaya. Warriors start for Smith when they see the rolling pin, but stand at ease upon signal from Powhatan. Hubba-hubba steps up expectantly. Smith pats his pockets and discovers they are empty.

(Insert 7-i)
Smith hands his wig to Hubba-hubba, who accepts with a big smile and dashes from the scene.

SWISH

7-i (C)—Smith pats his pockets, then scratches his head trying to think of a gift for Hubba-hubba. Suddenly his face lights up and he takes off his wig.

7-j (C)—Hubba-hubba, beside wigwam, takes tomahawk and chops off tail of wig, which he holds up and shouts:
(T)—"A scalp is a scalp is a scalp!"
He tucks the "scalp" in his belt, pats is proudly, puts on the wig, and returns to the main scene.

SWISH

7-k (D)—Hubba-hubba dashes across and stands at warrior's left. Powhatan places his hand on Smith's shoulder and says:
(T)—"Ugh! You now my son, Nantaquod."
Powhatan and all warriors, including Hubba-hubba, give Smith the Indian salute, saying:
(T)—"How!"
Smith returns salute, saying:

(T)—"And how!"
Powhatan gives order:
(T)—"Prepare campfire!"

8 (M)—All are seated around campfire. Powhatan is on a hassock in the center at the rear. At his left are Matacorn, Bull-bull, warriors, and Hubba-hubba. At his right are Smith, Pocahontas, Omaya, and Indian girl(s). Bull-bull, with peace pipe in his left hand, rises, and with salt shaker sprinkles "medicine" over it, hands it to Powhatan and sits down. Powhatan rises, takes a live coal from the fire and "lights" the peace pipe. He sits down, holds the pipe to his lips a moment, then hands it to Smith.

(FINIS)

Titles . . .

• *Continued from Page 433*

duplicate the settings for future titles. Two photoflood bulbs in reflectors should give plenty of light for a 9 by 11-inch background.

A properly exposed title should have good contrast between the white letters and the background, with the whites clear of any gray veil and with the background dark enough so it will not detract from the effect of the title wording.

Striking effects can be obtained by lighting from one side to make title letters stand out in relief. Trick effects are possible and animated titles can be made, such a having words jump into the title letter by letter, or the "zoom" title in which the title appears quickly from a haze into focus. Many titler on the market are excellent for obtaining exact lighting, centering and special effects.

One of the chief factors in good titles and continuity headings is the actual letters used. Hand-lettered titles require skill and careful work if they are to film well and look right. Letters can be cut from heavy felt, but this, too, calls for careful and capable craftsmanship.

Letters for titling are available in a variety of materials, including wood, plastic and metal, made in perfect style and easy to attach to any background. Made specifically for the purpose, they photograph with sharp detail for professional-looking titles. These letters come in several type styles; the metal ones, for example, can be had in Classic, Broadway, Gothic, Script and Old English, and in sizes of ½, ⅝, ¾ and one inch. A font of such letters, containing an assortment large enough to make up most title wording, can be bought for as little as $10. Individual letter prices rang from 6 to 12 cents, depending on size.





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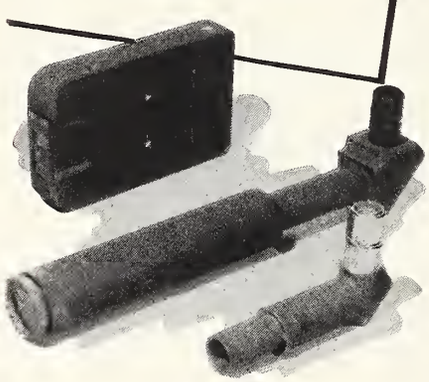
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News of What's NEW . . .

In Home Movie Equipment And Accessories

Multipurpose Lamps

Two new multi-purpose flood lamp reflectors, which adjust to provide flood or semi-spot lighting or any type in between have been announced by the Eastman Kodak Company. Known as the Kodak Vari-Beam Standlight and the Kodak Vari-Beam Clamplight, they feature a built-in lamp socket which, when rotated, changes the angle of light.

The reflectors are made of light weight spun aluminum, 12 inches in diameter, with a semi-matte surface to insure proper diffusion of reflected light. The socket will accept one No. 2 flood lamp.



The Standlight is mounted on a telescoping column anchored to a heavy steel circular base, rimmed with rubber to prevent marring of floor or furniture.

A feature of the Clamplight is the positive C type clamp which may be quickly attached to flat objects, such as chair backs and table tops, as well as to tubular supports such as tripod legs, floor-lamp posts, or the shaft of the Standlight when two lights are desired at the same place.

The Standlight wil be available at $15 and the Clamplight at $9.75.

Cellu-Title Cards

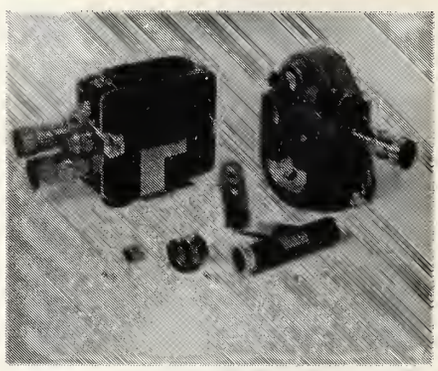
A new service for home-movie makers who like to shoot their own titles is transparent title cards printed on celluloid in silver that photographs white and may be used against any colored or picture background. These are made to order to fit titlers from typewriter size to 9x12 inches. Titles such as "The End" can be used with a variety of backgrounds for many movies. Free samples and price list can be had by writing Bruce Movie Service, 2706 Virginia Ave., Louisville 11, Ky. The firm also offers ready-made titles and editing.



Wide-Angle Finders

Wide-angle view finders for use with Elgeet's new wide-angle lens and adaptable to all 8mm. movie cameras are now being marketed by Elgeet Optical Company, Rochester, N. Y.

The Type 703 (A) finder objective is designed for Bell & Howell Tri-lens Turret. The Type 700 (B) view scope fits directly on all makes of movie cameras. Mounting screw fits directly into tripod socket of camera and is also threaded to accommodate tripod screw, so it can be used either with or without tripod. Types 701 and 702 (C) wide-angle view finders are made for Revere cameras and mount directly on cameras.



All are moderately priced and are available from Elgeet distributors and dealers.

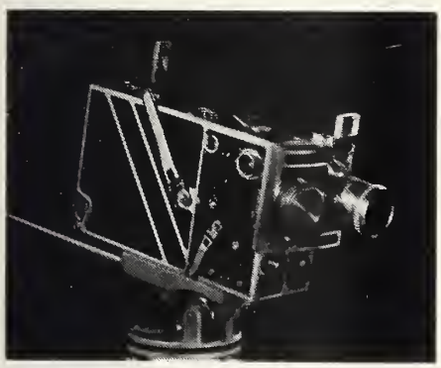
"Gold Seal" Lighting

New movie lighting system has been developed by Kin-O-Lux Inc., for indoor use. System calls for use of two No. 2 photofloods with reflectors placed in one corner of a 10x12-foot room, using a stand to direct the light to the ceiling at a 45-degree angle. With firm's Gold Seal movie film and lens opening of f/3.5, it is claimed that good exposure can be had at normal camera speed any place in the room. Even distribution of light permits free movement of subjects.

Cine-Kodak Special II

The famous Cine-Kodak Special camera—Kodak's top-quality and internationally known 16mm. movie maker—now features a new type of lens turret, and improved reflex, eye-level, and peepsight viewfinders. The Cine-Kodak Special II camera also will be equipped with the new Kodak Cine Ektar 25mm. f/1.4 lens as standard production will be increased to the greatest extent compatible with high standards, but as the cameras are largely the product of highly skilled individual workmanship, the company expects that, for the present, supply will not meet demand.

The new lens turret is equipped with integral adapters which make possible the direct acceptance of the full line of



Cine-Kodak interchangable lenses. The adapters are of ball-bearing construction and lenses, once seated, are locked securely in position. The lens block is angled to prevent the second lens from interferring with the first—either physically or optically—when the first is in picture-taking position. Any two current Cine-Kodak accessory lenses, regardless of speed or focal length, can be used in combination and with easy interchangeability.

In the reflex finder, an improvement in the internal mechanism results in the area viewed being almost exactly that which will be seen on the screen. An improved viewing lens has been installed, and a sharply defined black border placed around the ground glass, resulting in greater ease and precision in through-the-lens focusing and framing.

Changes have also been made in the eye-level finder system. A separate front-finder element is now made for each of the full line of Cine-Kodak lenses. These finders snap onto the turret, and, because they provide a large view of the subject, make for greater convenience in eye-level finding.

Improvements in the peepsight permit adjustment to correct for parallax at film-to-subject distances ranging from 2 feet to infinity, so that greater accuracy is possible in eye-level framing.

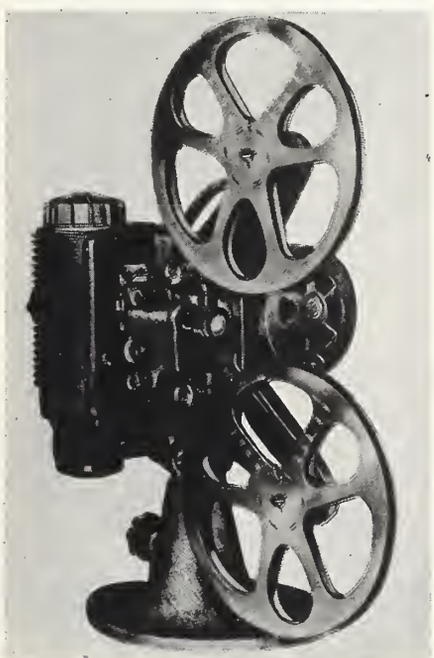
Aside from those changes and the adoption of the Kodak Cine-Ektar 25mm. f/1.4 lens as standard, the Cine-Kodak Special II camera is identical with its predecessor.

Owners of Cine-Kodak Special cameras who wish to have their cameras converted to the new model may do so through the Kodak Repair Department. Conversion includes installation of the complete new turret, and, in cases where the owner has not acquired the new standard lens and desires to purchase one for use with his camera, the supplying of the new lens.

The Cine-Kodak Special II camera is priced at $860, plus tax.

New Projector Model

Universal Camera Corp. announces an additional Cinematic projector model—the P-752. Styled closely after the firm's present P-750 Cinematic model, the new projector retails at $115. It features silent, simplified operation, an



f/1.6 Superlux coated lens and 750-watt projection. 400-foot reels, all-metal die-cast construction with sponge rubber base, speed control, automatic pilot light, removable condenser and built-in cooling system also are featured.

New Catalog

Dowling's, Inc., 570 Fifth Ave., New York City, has a new mail order catalog, containing 42 pages of pictures and listings of all types of photographic equipment. It's free on request.

Lighting Circular

"How to Get Maximum Lighting at Lowest Cost" is the title of a new circular prepared by the James H. Smith & Sons Corp. of Griffith, Ind., manufacturers of Victor photo lighting equipment. It is available without cost from dealers or the manufacturer.

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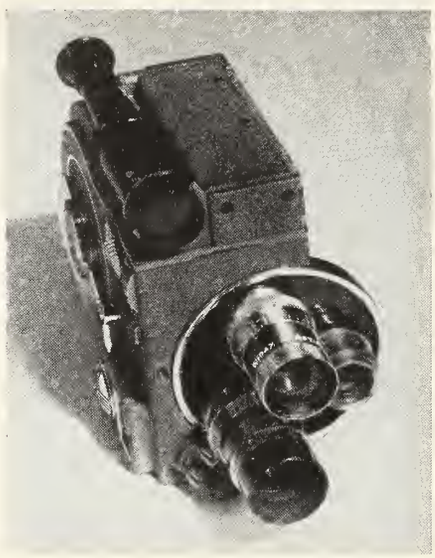
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Exposure Meter

"Patrol," new photoelectric exposure meter that is worn on the wrist, has been designed to meet all picture-taking requirements, its easy-to-use dial finding correct camera setting for movies, stills and color in a simplified way. An entirely different exposure meter arrangement, with the latest A.S.A. film index numbers superimposed for fast, direct reading, is featured. All shutter speeds from 1/800 seconds to 8 seconds are shown, with a light-scale range necessary for camera purposes. The small movement has a blade-like pointer of hairline thickness.

Chrome-finished case is contoured to fit the wirst and is held by a stainless steel expansion band.

The meter sells at $16.50 and carries a guarantee. Full details can be had from Warren-New York, Inc., 3310 34th Ave., Long Island City 1, N. Y.

Accessory Line

Natco, Inc., Chicago, manufacturer of the Natco 16mm. sound projector, announces that its complete line of accessories for use with 16mm. projector equipment is now available at all authorized Natco dealers. These accessories, which make it possible to use 16mm. equipment in many different ways and under diverse conditions, include booster amplifiers, single and dual speed turntables, projection lenses, two- and three-way mixer boxes, screens, voltage boosters, microphones and stands, microphone amplifiers, step-down transformers, extention cords, maintenance accessories and reels.

The Natco booster amplifier contains a 12-inch speaker and a 20-watt amplifier, especially designed to give large auditorium coverage. The microphone amplifier contains two imputs, one for microphone and one for turntable with built-in control. This permits fading from sound track to mike or phonograph; easily installed, no wires to connect. May be used in conjunction with silent or sound pictures or as a public address system.

An illustrated folder which describes each of the items in the Natco line is available at Natco dealers or upon request from Natco, Inc., Chicago 12.

Wide Angle Lens

The Morton Widar, new supplementary lens that attaches in a second over regular lenses on most 8 and 16mm. cameras, covers four times normal area and retains same speed as lens with which it is used. Converts a 1-inch f/1.5 lens to a ½-inch f/1.5 lens; a ½-inch f/1.5 to a 6½-mm. f/1.5, etc. Focusing mount for extreme accuracy. Coated optics. Priced at $39.95. The Morton Co., 86 S. 6th St., Minneapolis, Minn.

Also available is the Morton Primar, a prime wide-angle lens for all 8mm. cameras with interchangeable lenses, particularly those with turret fronts. Focal length is 6½mm. Range of f/2.5 to f/22. Covers up to four times normal area. Click stops. Coated optics. Priced at $49.95.

Film Catalogue

Nu-Art Films, Inc., is distributing its 1948-49 edition of the Fireside film catalogue, covering new and old 8 and 16 mm. silent and sound movies. Catalogue is available from dealers or from Nu-Art, 145 W. 45th St., New York City.



Here's How The Pros Do It . . .

• *Continued from Page 436*

sion ladders. The 35 sets built at the studio were mostly replicas of interiors reconstructed from 6,000 stills brought back from Berlin by director Wilder. Wilder also brought back several hundred props, such as street signs, posters, the door bells. They helped to add realism to the scenes. For the studio exteriors a heap of bricks made of lightweight plaster and mounted on invisible wheels were used.

Chief Cameraman Charles Lang licked the toughest techical problem of simulating an old German newsreel — an insert in the picture—by jiggling the camera, using harsh front lights and penetrating lenses—exactly the opposite from what he normally does.

★ ★ ★

ENCHANTED

Irving Reis, director; Gregg Toland, ASC, director of photography; starring Teresa Wright, David Niven, Evelyn Keyes and Farley Granger. Samuel Goldwyn Productions, Inc.

A single shot without any cuts, achieving a flashback in time, was the greatest problem in this picture. In it a transition was made from the present to the past, sixty years back, in which a girl sitting at the dressing table in modern garb suddenly becomes her own aunt, at the same table, in the full regalia of the sixties. To achieve the transition and the illusion of timelessness, a simple device was used. The camera was moved and focused on the door, while the audience's attention was focused on it as a knock was heard. In that instant of time the electricians dimmed the lights and prop men redressed the set in period. By the time they were finished, the character transformation was complete.

★ ★ ★

CORONER CREEK

Produced by Harry Joe Brown; directed by Ray Enright; director of photography, Fred H. Jackman, Jr., ASC; cinecolor supervisor, Gar Gilbert; film editor, Harvey Manger; sound recorder, William R. Fox; starring Randolph Scott and Marguerite Chapman. A Columbia picture.

This is one of the few postwar Westerns in full Cinecolor bloom. Interiors were planned and photographed with such care it took two Cinecolor technical advisors throughout the productions. Art gallery treasures were consulted to get truthful flashbacks to colors of the period sixty and eighty years back. Cameraman Fred Jackman, Jr. even perfected a new color lens to meet director Enright's exacting needs. Mounted on a standard camera high speed crane, the lens permitted the filming of approach shots, keeping foreground atmosphere characters subdued but perfectly in focus.

★ ★ ★

SALT OF THE EARTH

John T. Coyle, director; Dr. Edward Kilenyi, Sr., music; Thomas Neff, film editor; Arthur Findell, ASC, cameraman; Theodore Joost, production manager; Robert Armstrong, Pierre Watkins, Russell Hayden and Kirk Katch, featured players. A Cathedral Films production.

In this stirring religious film, an actual communion scene was shot at the bottom of a coalmine, then finished on a set. The technical difficulty encountered was how to keep the set in darkness and yet have enough light on the faces of the actors without making the light and action appear artificial. Director John T. Coyle solved this stickler by an ingenious use of coal-miners' helmets. All of them are equipped with small but strong acetylene lamps. During the shooting of the communion scene, the miners crowded around their prone comrade and bared their heads, throwing light from about a dozen helmets on his face. But just doing that would not help all the way; the little lamps were causing flare in the lens. After much experimentation, that was eliminated by placing a small dot of grease paint directly in the center of the curved lamp glass.

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• *Continued from Page 435*

¾ inches over from the center of the tripod socket. Thus, a little calculating was all that was necessary to build the proper size mounting bracket to support the camera in its predetermined alignment position and distance from the framer. The camera mounting bracket which "blocks" the camera in position, is made of wood, also, and the camera is held in place by the proper size machine bolt inserted in its tripod socket through a hole drilled in the mounting bracket.

The removable "zoomer" device, which holds the changeable outline masks as it "tracks" in precision fashion the outside of the base board, is next in line for construction. Of simple build, this part of the apparatus consists merely of two pieces of ½-inch quarter-round, procurable at any lumber yard and many hardware stores, the length of these pieces being about 15 inches. The blocks which "ride" the edges of the base board and onto which the two pieces of quarter-round are nailed with a separation the size of the thickness of a piece of heavy cardboard or plywood, are made from any smooth scraps of wood approximately 5 inches in length, ¾ inches thick and ¾ inches wide. The heavy cardboard or plywood just referred to is about 14½x11½ inches in size, the same as the external dimensions of the alignment guide, and slips easily in and out of the groove formed by the separated pieces of quarter-round. It is well to make several of these "masks," for in their center will be cut the various circular, rectangular, triangular, or any other desired shape patterns that will be used for "zoom" effects. The size of these cut-out patterns may vary, but about 1 inch across the cut-out is a good average.

Wipes, as well as outline transitions, are easiest made from large sheets of black photograph album paper, glued to stiff cardboard. Pinning one of these plain black sheets, or two for more intricate wipes, temporarily to one of the corners, or if two sheets are used, to one of the centers, of the alignment frame and "wiping" across while the camera is in operation, as described earlier, produces a very smooth wipe.

If the device is to be painted, now is the time to do it. A good grade black paint or enamel of a non-reflecting type is the kind to use to ward off stray reflections that might be encountered.

The addition of the title-making accessories and auxiliary lens board which mounts directly in front of the camera,

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ELIGIBILITY for partnership requires some working knowledge of photography (movie or still), script writing or cinema construction. Most important is a congenial disposition plus ability to live with rest of the company without major differences for the approximate 3 years duration of our cruise. We have no prejudice as to race, color or creed, but will not tolerate anyone with sympathy or allegiance to Russia. Character references required.

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some of which are pictured in the accompanying illustrations, are optional equipment and because their purpose and construction are apparent from the photographs and captions, there is no need to go into detail here. These added, removable attachments do, however, add to the versatility of the outfit in general, as will be clearly seen. Portrait and close-up lenses of various types may be readily placed in the folding lens board for "special" shots, while title cards of a size not normally fitted to a conventional titler may be photographed by placing them over the alignment guide or frame.

If you enjoy building your own cine gadgets, there is a real treat in store when you tackle this one. Your future picture audiences will comment, too, on your ingenuity. For homemade cine accessories add to the pleasures of movie making.

School Cine Activity...

• *Continued from Page 432*

the film, which used no titles other than opening and production credits. Poor equipment handicapped the student film makers, some scenes being out of focus although the quite ancient Model K Eastman 16mm. camera went to the repair shop several times for readjustments. The group used no special lenses, has no haze filter. Four floodlights and batteries of stage lights were used for shooting indoor scenes for the color film.

"Power or Perdition," the Forest Hills school club's entry, is also a color picture, shot mostly on indoor kodachrome and Ansco-color film. It was made with a Bolex H-16, given to the school by the P.T.A. Science students and faculty members made up the cast and art students made the titles. The picture tells the story of a science class finding a mysterious cylinder containing a message from a previous civilization. A flashback shows the death of that earlier civilization—a disagreement in a world council, war, atom bombs dropped, the last scrivener writing the message and placing it in the cylinder. The picture emphasizes the idea that atomic energy, if not used for power, will result in perdition.

One of the pictures produced by the Forest Hills group's camera club, called "Are Teachers Human?" has been shown over the Dumont Television station, WABD.

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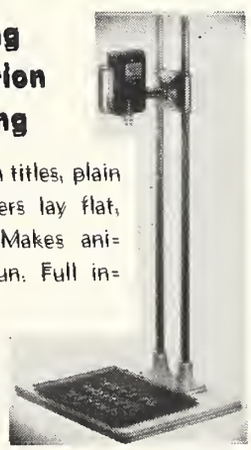
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Astatic crystal recording microphone, model K2. Good. $16.00.
Electro voice dynamic microphone with floor stand. Excellent. $30.00.
Home Talkie turntable unit for use with 16mm. silent projector to play thru radio or PA set. Good condition. $12.50.
Only one of each item, subject to prior sale; first certified check or money order gets same.
VERNON FULLER, 23 Bond St., Niles, Ohio.

● PROFESSIONAL Junior Tripods, brand new; also some used, like new. SELL reasonably or trade for good equipment. CRITES, 1307 Santa Ynez, Sacramento, Calif.

● BOLEX 16mm. and Case. Guaranteed excellent condition. Save $85.00 on this buy. Can be purchased without lens. $225.00. R. MESSENGER, 1518 Hellman St., Long Beach, Calif.

WANTED

● SHOTGUNS, TARGET PISTOLS AND RIFLES accepted in trade on cameras, projectors, screens editors, and everything photographic. If you have equipment of this type to trade in or if you wish to trade in your present photographic equipment toward new merchandise soon to be received, you will find our present allowances more than liberal. Write, describing your equipment and we will quote our allowances by return mail. NATIONAL CAMERA EXCHANGE, 86 So. 6th St., Minneapolis 2, Minn.

● WANTED—Used 16mm. sound FEATURES in good condition. Give title, condition and price desired. Will purchase complete private sound film libraries. What have you to offer? TED KRUGER, 3145 N. Broad St., Phila., Penna.

● LABORATORY Projection Reels, 8mm. We pay (in trade) 4c for 50' and 2½c for 30' reels and refund postage! Ask for DeLuxe 40-page 1948 Catalog! ESO-S, 47th & Holly, Kansas City 2, Mo.

● WANTED: 100 Glamour movie enthusiasts who consider themselves to be hard to satisfy. Tantalizing FEATURETTE booklet free. Send 3c stamp. SUPERLATIVE, Montrose, California.

● WANTED—Used equipment. Bargain list on request. PETERS, 41-8 South 4th St., Allentown, Pa.

WANTED

● CINE'S Kodak Special Magazine, 100 foot or 200 foot. Also Reflex Finder for Special. Please write: JIMMIE WALLACE, 2220 Wrockladge Ave., Louisville, Kentucky.

FILMS FOR RENT OR SALE

● JOIN THE MIDWEST DOLLAR-A-WEEK CLUB! ONLY $2.00 A WEEK FOR SOUND FILMS
Members may now enjoy the finest 8mm. and 16mm. home movie entertainment for only $1.00 a full week showing; PLUS, free film each month, attractive discounts, etc. Only a limited number can join. Send $1.00 TODAY; specify size and make of projector. Membership film and complete details will be sent at once. Write now! MIDWEST FILM CLUB, Dept. 103, 4312 Washington Blvd., Chicago 24, Illinois.

● ART FILM and Art Subjects: Get them all from Benefit. Be first with the best. Our special bulletins inform you of all new subjects immediately on release. Write now for free catalogue of over 100 8mm. and 16mm. subjects now in stock. Illustrated folder of fifty glamorous poses by Bruno now available. Send for your free copy today. BENEFIT CORP., 3807-P Benefit Street, Baltimore 24, Md.

● UNUSUAL 8-16mm. film subjects. Art slides. Films exchanged. Big catalog with sample film, 25c; refunded first order. NATIONAL FILM SUPPLY, Broadway Sta. (E), Toledo 9, Ohio.

● "SHE"—Famous Color Slide Indescribable; only 40c, Special Listing. Extraordinary Slides and Photos. NOVEL ART, Dept. B, Box 1107, Hollywood, California.

● EXCITING movies. Beautiful alluring art models. 4 new 100' 16mm. releases $6.00 per reel. Send dime for sample strip and list to GLAMOUR FILMS, P.O. Box 1844, Bridgeport 1, Conn.

● LATEST releases Castle Official Pictorial 8-16mm. silent, sound films. Sales, rentals, exchanges. Catalogue listing over 3000 films, accessories, etc., 2-3c stamps. REED, 7508 Third Ave., Brooklyn, N. Y.

● DEALERS. The better glamourized movies are produced and stocked by us. For discounts write on your business letter head to—SUPERLATIVE, Montrose, California.

● GREAT Train Robbery, one reel 16mm. sound or silent. America's First Feature Film. JUBILEE, 723 7th Avenue, New York, N. Y.

● SOUND shows $2.00 per day. Reduced prices on films and equipment. Send for catalog. JENKINS' AUDIFILMS, Box 395, Selma, Alabama.

● USED and new Castle films. 8-16mm. silent and sound. Send for lists. ALVES PHOTO SERVICE, INC., 14 Storrs Ave., Braintree 84, Mass.

● "MIDNIGHT FANTASY" feature 8mm. rental $1.50. Purchase $14.75. Guaranteed entertainment! ESO-S, 47th & Holly, Kansas City 2, Mo.

● THRILLING 8mm-16mm. Movies! Catalog free. FINE ARTS PRODUCTIONS, Box 2084-X San Antonio 6, Tex.

● ART FILM LISTS GALORE! 10c, no more! 8 & C FILM SERVICE, 561 Michigan, Detroit 26, Michigan.

● FILM LISTS GALORE: 10c, no more! B & C FILM SERVICE, 561 Michigan, Detroit 26, Mich.

● 75 Beautiful Kodachrome 8mm.-16mm. movie subjects. Glamour, travel, national parks, novelty. Low prices. Descriotive brochure, 25c. WORLD IN COLOR PRODUCTIONS, Elmira, N. Y.

● SLIGHTLY used 16mm. sound musicals, cartoons, etc. Good buys! Free list. R. ADAIR COMPANY, 6926 Roosevelt Road, Oakpark, Illinois.

● MOVIE film, machine processing service, bulk film, free literature. ATLANTIC FILMS, Reading, Pa.

● CANADIANS. Castle "Royal Wedding" or "News 1947" now available in 8mm. at $3 and $8.75; 16mm. at $4.50 and $13.75; sound at $23.00. CADWALLADER'S, 996 Weston Road, Toronto 9, Ont.

● RARE 8-16mm. Silent-Sound Films. Brand new 1600-ft.. reel cans, $1.25 each. $12.00 per dozen. INTERNATIONAL, 2120 Strauss, Brooklyn, N. Y.

● BETTY GRABLE in 16mm. Sound!! FIRST TIME EVER OFFERED!!! Brand new 2-reel Musical, "Spirit of 1976." Also Mr. Louis Jordan in 16mm. 2-reel musical, "Caledonia"!! Both these musicals are brand new and are way under the advertised list prices. First M.O. for $85.00 takes both selections. Either one, separately, $50.00. Only one of each offered by private party. R. E. RICHARDS, 603 No. Ainsworth Ave., Tacoma, Wash.

● SPECIAL OFFER on 16mm. 100' Musicals. $6.00 each or three on reel and in can, $18.00. Complete stock of Johnny Long and Larry Clinton films. Shipped prepaid if money is sent with order. GREGG KOESTER & ASSOCIATES, 4013 East Douglas, Wichita 8, Kansas.

● 8-16MM. FILMS. Sound, silent, Features, Westerns, Comedies, etc. Sales, low cost rentals. Catalog 10c. WARRINGTON FILMS, 1418 Knecht Ave., Halethorpe 27, Maryland.

● PLENTY IS WHAT YOU SAVE in this new film club. Send stamp for details on becoming a member. BONNIE'S FILM CLUB, 422 Haven Ave., Hamilton, Ohio.

Classified Ads --- Cont'd.

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● ART MOVIES of beautiful figure models. "Backstage in Burlesque" 100 ft. 8mm.—$5.50. "Peeling Miss" 100 ft. 16mm.—$6.00. CAMERA PLACE, 3707 Eastern Avenue H, Baltimore 24, Md.

● BIRTH OF A BABY—"CHILDBIRTH." Outstanding film of the complete process of childbirth. 16mm.—$10.00. 8mm.—$5.50 postpaid. MEDICAL RESEARCH, 1569 Broadway, Brooklyn 7, N. Y.

● WORTH-WHILE FILMS—Amusement, Education, Science, Medicine, Travel and Adventure. Sound, Silent, 16mm., 8mm. Stamp brings large illustrated catalogue. SHERWOOD PICTURES, 1569 Broadway, Brooklyn 7, N. Y.

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● "NEGPO" titling film, spooled dalite-loading, processing free! Black letters on white background will project white-on-black! Double 8mm. $1.25; 16mm. (100'), $2.25. Deduct 10% for 3 roll orders. ESO-S, 47th and Holly, Kansas City 2, Missouri.

● BOLEX 8mm. owners attention! 100 ft. rolls Anscocolor double 8mm. $11.95! (Processing $2.00 at our plant.) Other ESO-S 100 ft. double 8mm. films; DELUXE SEPIA $6.00, SUPREME X $5.50, both processed without additional charge. ESO-S, 47th and Holly, Kansas City 2, Missouri.

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● GUARANTEED DuPont Weston 24 Panchromatic reversible Surplus 16mm. film ready for use on 100' spools, $1.35. Processing available at our plant, $1.25. ESO-S, 47th & Holly, Kansas City, Mo.

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● 8-16mm. MOVIE Film in Bulk for Home Processing. Big FREE catalog—bargains in film, processing equipment, supplies. SUPERIOR, 105E S. Wells, Chicago 6.

● ATLANTA, GA.—and vicinity. Order 8mm. ESO-S films from DIXIE FILM SERVICE, East Point, Ga., Calhoun 5679.

● DOUBLE 8mm. Weston 12, anti-halo film, three rolls double 8mm. $3.45; six rolls single 8mm. for Univex, $4.60. Fresh-dated! Processing free! ESO-S, 47th and Holly, Kansas City 2, Missouri.

● GUN CAMERA PACKS Super X. Guaranteed processing included, $2.00. OFFICIAL FILM LAB., 8130 South Main Street, Los Angeles, California. TH-2147.

● FILM fast panchromatic guaranteed quality, 100-ft. 16mm. $3.45; 50-ft. 16mm. magazines, $2.25; 25-ft. 8mm. spools, $1.45. Processing Free! M. K. PHOTO. 451 Continental, Detroit 14, Michigan.

● GUARANTEED fresh 400' 16mm. positive bulk film, $4.50 postpaid! New 100' camera spools with cans, 25c per set. ESO-S, 47th and Holly, Kansas City 2, Missouri.

● REPERFORATION any brand 16mm. b&w or color film for use in 8mm. cameras! Perforations guaranteed. $2.00 per 100 roll. Mail films insured marked "reperforate" for ESO-S, 47th and Holly, Kansas City 2, Missouri.

● COLOR film for single 8mm. Univex, Revere and B and H. Guaranteed fresh! Processing free! $2.25 per 25' roll; three rolls, $6.50. ESO-S, 47th and Holly, Kansas City, Missouri.

● LIKE Trick Shots? Make your own inverted camera mount. Send for plans and instructions; simple, easy to follow. Satisfaction assured. 25 cents. GEORGIA PHOTO SHOP, 611 W. Lyle Ave., College Park, Ga.

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● KODAK SUPER-X Movie Film at give-away prices! Gov't Surplus but as good as gold! Tested and fully guaranteed. 16mm. 100' $2.95; 50' Magazine $2.50; 8mm. 25' Double 8 $1.65. Processing included. STOCK UP NOW! FOTOSHOP, 18 E. 42nd St., Room 250, New York 17, New York.

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● MOVIE FILM PROCESSING. Finest Automatic Machine Processing, 8mm. 16mm. 48-hour service. Also duplicating, editing, titling, other lab. services. Send for list of prices. FOTOSHOP INC., Room 226, 18 E. 42nd St., New York City 17.

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● TWO enlargements and negative from your moviefilm. Send frames and one dollar. CURIOPHOTO, 1187 Jerome Ave., New York 52, N. Y.

● NO Negative? Send picture and one dollar for new negative and enlargement. CURIOPHOTO, 1187 Jerome Ave., New York 52, New York.

● 8-16mm. MOVIE Film developed for projecting —24-hour service. 100 ft. 16mm. $1.25; 50-ft. 16mm. 85c; 25-ft. 8/8mm. 60c. RADIANT CINE LABORATORIES, Box 720E, Chicago 90.

● FOREIGN-make color and b&w, 16mm., 8mm., and 9½mm. films processed. Bulk films finished at competitive prices. (Dealer courtesy.) Address ESO-S, 47th and Holly, Kansas City 2, Missouri.

● MOVIE Film Processing Gun Camera Films, 75c; 100 ft. rolls, $1.00; 25 ft. Double 8, 50c. One day service. OFFICIAL FILM LAB., 8130 South Main Street, Los Angeles, California. TH-2147.

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● NOW! By special arrangement with the artist, the attractive titles which appear in HOME MOVIES each month may be had already made for you. Send 25c for end title and list. EMKAY LABORATORY SERVICES, 2139 Gen. Taylor, New Orleans 15, La.

● 16MM. Duplicating and titling 5c ft. 50 ft. 16mm. magazine film processing $2.25. DE PHOTO D5, 648 Helen, Detroit, Michigan.

● MAIN titles made to order. We draw 'em, you film 'em. Send rough sketch of desired size and subject for price. ARRO TITLE SERVICE, Room 205, 823 Perdido St., New Orleans, La.

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● Tired of your films? Swap them! No cash charge. Send for our swap plan. HARVEY R. IRIS, Box 539, Brockton, Mass.

MISCELLANEOUS

● BENEFIT'S Strip-O-Slides, now available. Needed by every artist. 25 Art Studies in life-like color, on 35mm. Film Strip complete with 25 readymounts. Only $2.95 postpaid. (Add 10c for first class mail!) Series 1, 2, 3, 4 now available. Extra Special Viewer for $1.50 when ordered with Strip-O-Slides. BENEFIT CORPORATION, 3807 G Benefit St., Baltimore 24, Md.

● SOMETHING NEW IN 2x2! 100 New Original Art Slides, full frame, Ansco Color, Never Before Offered! Mounted Slides: 10 for $4.50; 20 for $8.50; 30 for $12.50; 40 for $15.50. No C.O.D.'s. All orders shipped postpaid. BENEFIT CORPORATION, 3807 S Benefit St., Baltimore 24, Md.

● DISTRIBUTORS wanted: Make big money selling our new sensational movies. Send for sample 16mm. S. O. F. $10.00. 16mm. silent $7.50, 8mm. $2.50 and receive our full wholesale price list. ULTRA PICTURES, P. O. 319 North Hollywood, Calif. Dept. H.

● DEALERS! Sensational 8mm.-16mm. Movies. Fast sellers. Big profits. Circulars available without cost. Your imprint. Write today. FINE ARTS FILM PRODUCTIONS, Box 2084, San Antonio, Texas.

Cine Roundup . . .

● *Continued from Page 418*

which will be available to all photographic dealers.

Heretofore, Craig Visual Aid Service Co. has directed its efforts exclusively to the specialized dealer in audio-visual work, according to William Colleran, Visual Education Department sales manager. Under the new organizational plan, all photographic dealers in the West, regardless of previous audio-visual experience, may avail themselves of this specialized technical sales assistance.

All specialized audio-visual dealers formerly served by Craig Visual Aid Service Co. will continue to receive the closest cooperation from the Visual Education Department. No change of sales personnel will be made.

New Film Releases

World In Color Productions, Elmira, N. Y., announce Sept. 1 release of the following, all available in Kodachrome or black-&-white, 8 or 16 mm. silent:

"Aqua Follies." Swimming and diving sequences from the Minneapolis Aquatennial, with hilarious comedy diving shots. "Coney Island." Fun in America's famed amusement park. "Statue of Liberty." Unusual shots of a famous lady. "Pan American High-



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25 ft. dbl. 8mm Pan West 24	1.89
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Technical data for 8mm., 16mm., and 35mm. Cinematography. Arranged for easy reference, full of charts and diagrams answering all questions for color or black-and-white movies. Every movie photographer should have this book.

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Magazine Film Super X
WITH PROCESS 3 for $6.50
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Prices: 8mm. 50-ft. Kodachrome, $7.50; black-and-white, $2. 16mm. 100-ft. Kodachrome, $14.75; black-and-white, $4. Available at dealers or direct from producers.

China Clay

The British Information Services announce availability of a 1-reel 16mm. film dealing with china clay, second largest raw material export of Britain. Running time is 11 minutes.

Making Time Fly . . .

• Continued from Page 427

showing your shaggy locks is made. You go to the barber shop, get a close trim and have your wife shoot a closeup of your carefullly tonsured hair. When you edit the film, reverse the two sequences and the film shows your close-cut mane growing two inches, unmistakeably the achievement of a couple of weeks.

How many times Hollywood's movies have used the piling up of cigarette stubs in an ash tray to indicate the passing of several hours. It's still a good trick. Shoot a closeup of a cigarette being crushed out in an otherwise empty tray. Then fade to the same scene but with the tray overflowing with half-smoked butts.

In all these time-passage scenes, fades and dissolves can be used to lend emphasis, but they aren't necessary. In some cases the sudden jump between sequences is more dramatic. Many times a cut to another scene between the phases of the time sequence is useful.

In time-passing sequences as in everything else, your own imagination is the best camera accessory you have. Use it.

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Silver letters, shoot with any background—made to fit your titler in sizes 2"x3" to 9"x12"
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These are all unused pictures. Bargain lists free. Share size of film. We trade films and equipment or buy yours for cash.
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The Supply Situation

Though Kodak is making more cameras, projectors, and film than ever before, the demand is greater, too. Keep in touch with your Kodak dealer.

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Kodascope Eight-33 with *f*/2 lens and 500-watt lamp, a grand little projector for home shows. $78.



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MAGAZINE 16, with *Lumenized* *f*/1.9 lens, exposure guide that "dials" the lens setting, choice of speeds including "slow motion" . . . is priced at $150, plus tax. See it, together with the Magazine 8 (below), at your Kodak dealer's. And ask for the free booklet, "Home Movies the Cine-Kodak Way."

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Though Kodak is making more cameras, projectors, and film than ever before, the demand is greater, too. Keep in touch with your Kodak dealer.

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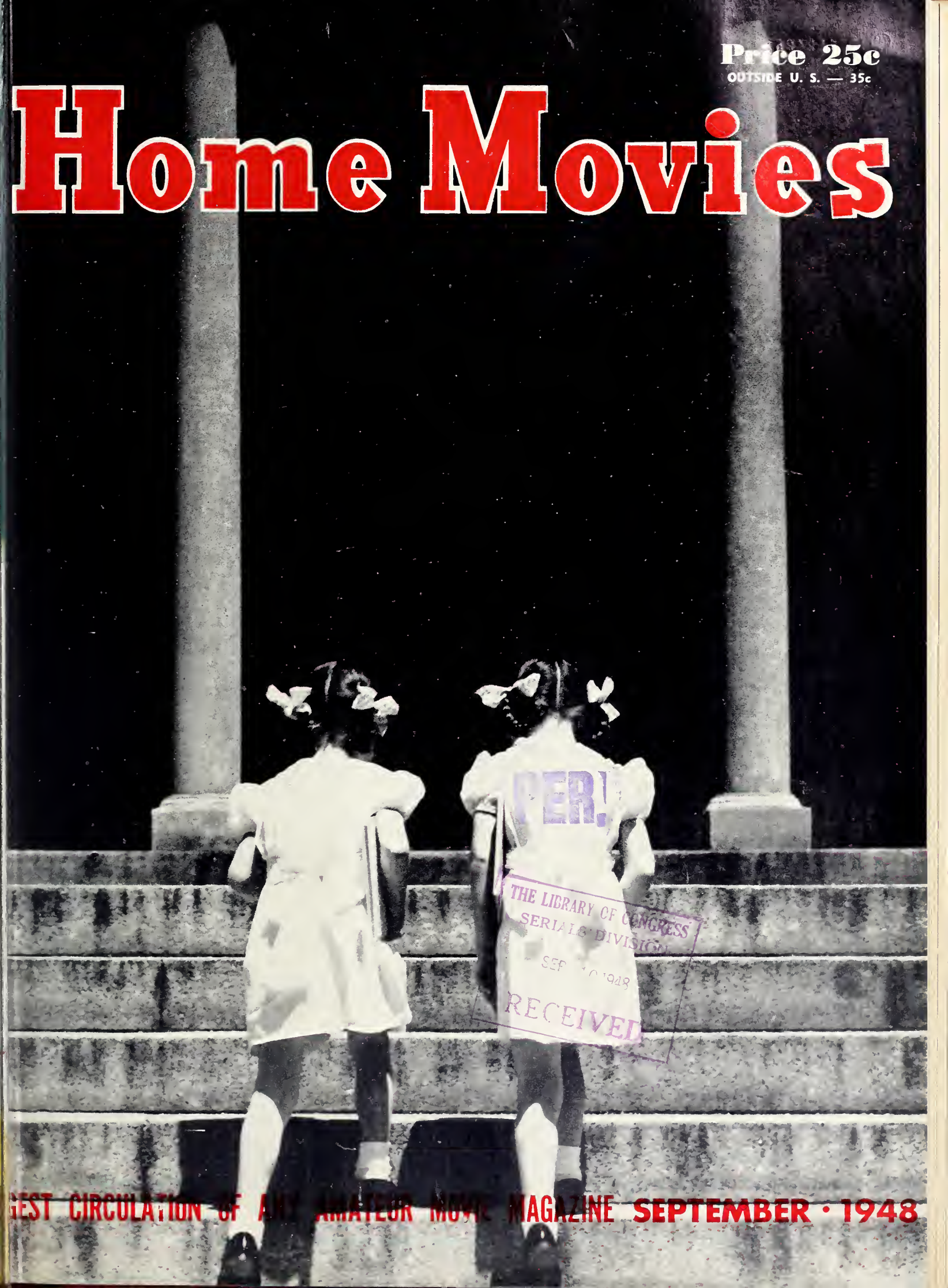
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Behind the name Bolex lies the proud heritage of 130 years of designing skill and meticulous workmanship. From father to son and on down through succeeding generations, peerless craftsmanship has been the motivating influence that has given to the world the many fine precision instruments for which the Paillard-Bolex factories in Switzerland are justly famed. Truly a Proud Heritage and fine background for Bolex movie cameras.

All of the traditional skill of these fine craftsmen, working with the finest of materials, under ideal conditions, has gone into the fashioning of the Bolex movie cameras of today. Superb in design, superlative in beauty, and consistently dependable in performance under all conditions anywhere in the world, the Bolex H-16 and the Bolex H-8 have won supreme leadership in the 16mm and 8mm field. You will be proud to own a Bolex. Visit your nearest authorized Bolex dealer and let Bolex prove itself to you.

Bolex Models H-16 and H-8 provide automatic threading; built-in frame counters; parallax-correcting viewfinders; single frame (still picture) mechanism for animation and "stills"; clutch to disengage mechanism for rewinding by hand-crank; turret head for three lenses; critical visual focusing through lens and groundglass; adding and subtracting footage indicator, augmented by an audible footage counter.



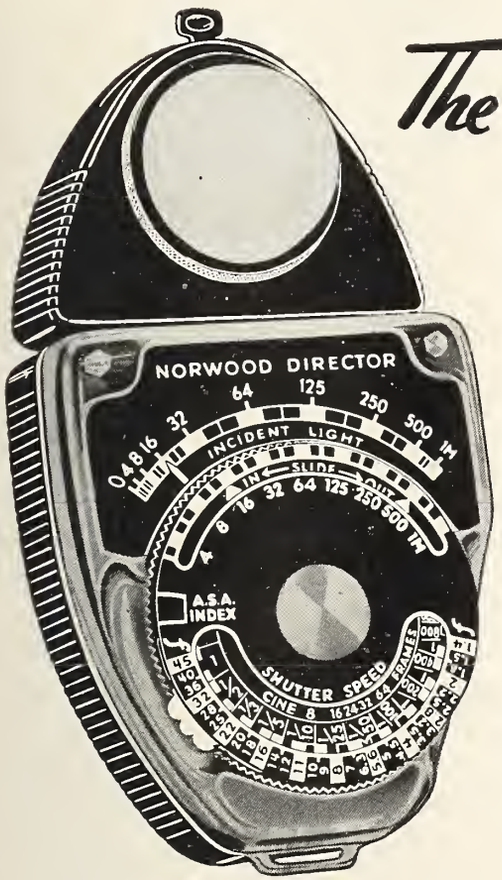
Bolex

AMERICAN BOLEX COMPANY, INC., 521 FIFTH AVENUE, NEW YORK 17, N. Y.

Nothing else like it—

THE ORIGINAL AND ONLY TRUE INCIDENT LIGHT EXPOSURE METER

The NORWOOD Director

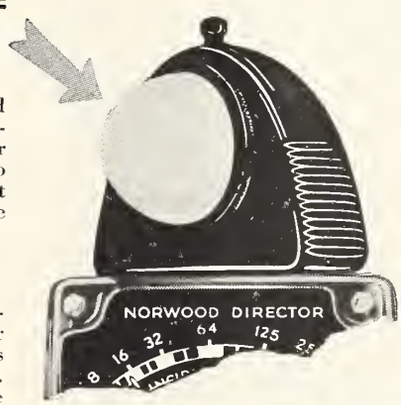


SOMETHING NEW UNDER THE SUN!

After a generation of determining exposure by reflected light readings, the NORWOOD DIRECTOR, *incident light* exposure meter was developed. Tens of thousands of photographers, professional and amateur, at onee reeognized the merit of a photoelectric meter designed espeeially to measure all of the light falling upon the camera side of the subject, i.e., the *incident* light. Here was something new—scientifieally correet, and praetically infallible in determining the one best shutter and diaphragm combination for every shot. Therein lies the seeret of the tremendous success and great demand for the NORWOOD DIRECTOR!

THE METER WITH THE PATENTED PHOTOSPHERE*

Only the Norwood Director is equipped with the amazing Photosphere—the 3-dimensional light collector and integrator which gathers and distributes directly to the photoelectric cell all of the incident light illuminating the camera side of the subject.



SWIVEL-HEAD

The Photosphere, mounted in a swivel-head, permits turning in any direction for light gathering and leaves the dial always facing the photographer for quick readings. This is also an exclusive feature of the Norwood Director.

*REG. U. S. PAT. OFF.

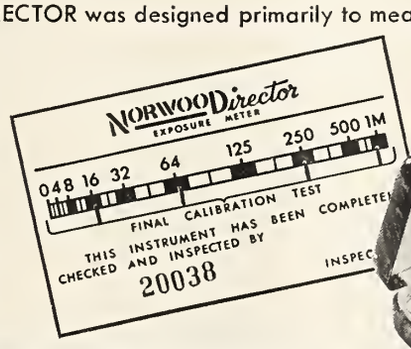
ACCURACY—Tests have proven the superiority of the incident light method of determining exposure; thousands of owners have written unsolicited testimonials as to the accuraey of the Norwood Director. Make the Norwood Director, the finest of all exposure meters, a companion to your camera and you will produce prints of which you will be mighty proud.

CONSISTENCY—Whether your shots are made indoors or outdoors, closeups or landseapes—regardless of a great variation in shutter speeds and diaphragm stops used—your blaek and white negatives and kodaehrome transparencies, made at the direction of the NORWOOD, will have a consistent density.

The NORWOOD DIRECTOR was designed primarily to measure incident light; it is the only true incident light exposure meter.

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The Norwood Director is a precise instrument monufoc-tured to close tolerances, and referenced to the interna-tionolly known stanuard—the foot condle. Colibrotion is mode in reference to lights supplied by Bureau of Stondords ond other notionolly known loborotories. Every Norwood Director is given a finol, four point calibrotion check ond the performonce of the meter is recorded on a certificate and packed with that meter, thereby ossuring the purchaser of the accuracy af his instrument when it left the factory.





COMPLETE with steel case, neck cord, Instruction Manual, ASA Indexes, Registration-Guarantee Card, and Calibration Certificate.

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HOME MOVIES

CHARLES J. VER HALEN, SR.
Publisher

Vol. XV

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"70" 8mm Magazine Camera. F2.8 coated lens. **$127.50**

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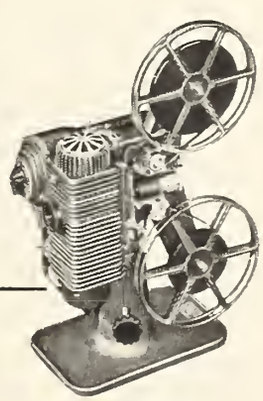


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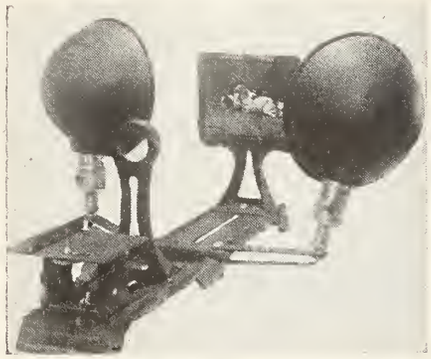


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Extremely easy to thread and operate. Automatic re-wind (no belts)...500-watt illumination...300-foot reel... Fast 1-inch F1.6 coated lens. **$120.00**

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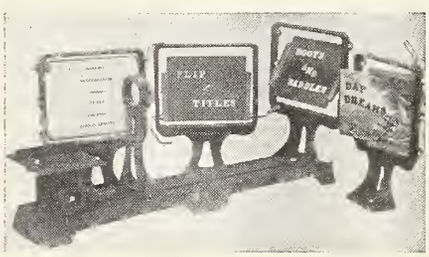


The Master TITLEER is tailored to fit your camera—assures alignment for proper centering of titles. No tests to make—no headaches. In use, and dependable for nearly ten years. Light weight, portable—take it on trips, vacations, etc. Makes titles "on the spot" with natural backgrounds. Makes ultra close shots of flowers, butterflies, insects, etc. For beginner or advanced movie-maker.

MASTER TITLEER $12.35*

TITLITES—an accessory for illuminating titles and ultra close shots. (Bulbs not included.)

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TITLTRIX $6.12*



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COMPLETE TITLING EQUIPMENT

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Ask your Dealer or write direct for free booklet with useful titling information

HOLLYWOOD CINE PRODUCTS

LAKELAND VILLAGE

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CINE roundup

Brief Topics Of Interest In The Realm Of Movie Making

Contest Reminder

Entries for HOME MOVIES' 1948 contest will close on September 30, and amateur cine makers who want to try for one of the handsome trophies offered are advised to get their films in NOW.

No entry blanks are needed; just send along those cinematic masterpieces, following the simple rules listed in the full-page announcement in this issue. And if you're afraid that because you don't have a lot of fancy trick gadgets you won't stand a chance—you're wrong. The principal point to be considered by the judges is audience interest, which, after all, is the ultimate aim of any movie.

Think how proud you'd be to have one of those trophies sitting on your mantel; you can't win one if you don't compete.

World Exchange Sought

From the Netherlands, D. Knegt, secretary of the Netherlands Federation of Cinematographers' Clubs, writes that he would like to interest cine groups in all parts of the world in the formation of an amateur film exchange club. The Dutch amateurs, he says, would like to see contest winning films from the U.S. and are prepared to send their best productions here for screening by American clubs. He invites correspondence on the matter through Postbox 490, Amsterdam C, Holland.

Frozen Film Fare

George W. Bettes, now visiting the States after a tour through the Labrador region of Canada to demonstrate his caterpillar snow "jeep" for the Hudson Bay Company, used 16mm. sound films to make friends with the Eskimos and Crees. Some of the outdoor showings took place in 50-below-zero weather! Power for the Ampro projector came from a generator. Many of the natives had never before seen a movie, some of them traveling 50 miles or more to view the films.

School Of Photography

The Brooklyn Museum School of Photography will begin the fourth semester of Frank E. Gunnell's lecture-demonstration course in amateur movie making Sept. 27.

Customs Troubles

Readers of HOME MOVIES abroad—and there are many of them—might be warned by the experiences of Sgt. Walter A. Hopson, Jr., who is with the U.S. Army in Germany:

"I sent my EK Special to Pictorial Enterprises in 'Frisco back in March to have a four-lens turret installed and ran into customs trouble. Apparently they thought I was attempting to sell the outfit to PE. Anyway, in order to be of service to me, Mr. Smith of PE had to post a temporary customs duty of $272 and also a $1,000 six-month bond. *(Very nice of Mr. Smith, indeed.* —ED.) Just recently I learned that my camera was finally ready for reshipment (the customs inspector had tried to *pull* the 200-foot magazine off the camera — he didn't know about the proper releases—which caused it to be sent to Eastman in 'Frisco for repairs!), so it has been six months since I have had any use out of my outfit. Let others be warned!"

An Expert Tells How

Not that it has anything to do with Hallowe'en, but the October issue of HOME MOVIES will have an article on building suspense in movies by that undisputed master of creating tension —Alfred Hitchcock. Learn from an expert how to keep your film audience on the edge of their seats.

Patents Available

A compilation of abstracts of 358 U.S. patents formerly owned by nationals of enemy countries and seized by the Department of Justice since November, 1945, now is offered for sale by the Office of Technical Services, Department of Commerce. Most of the patents are available for licensing on a royalty-free, non-exclusive basis.

Photographic patents include one for a multiple-cell exposure meter and another for a multiple film-roll camera.

Copies of the compilation can be had for $4 from the Office of Technical Services, Department of Commerce, Washington 25, D.C. Ask for Report PB-88841, List of Vested Patents Available from Office of Alien Prop-

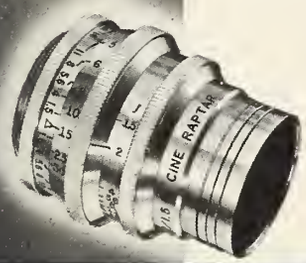
• *Continued on page 514*

To take better professional-type movies...

FOR 16MM CAMERAS

YOU NEED 3 LENSES...

FOR 8MM CAMERAS

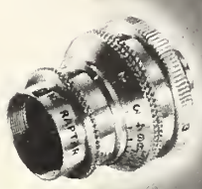


1" f/1.5 NORMAL FOCUS

RAPTAR

FOR EXTRA SPEED...BETTER DEFINITION

Fast, fully corrected, these Ciné Raptars are standard equipment on most of America's fine movie cameras. Here's the reserve speed you need under adverse lighting conditions—higher resolving power for sharper definition.



½" f/1.9 NORMAL FOCUS

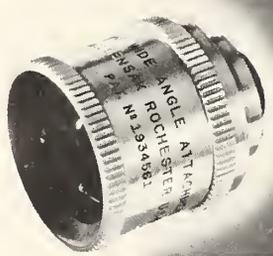


17mm f/2.7 WIDE ANGLE

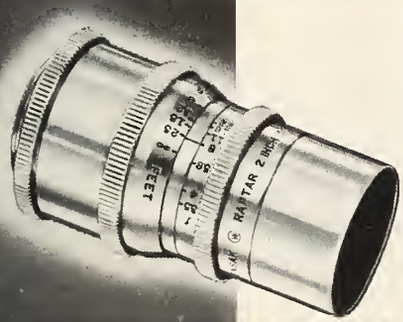
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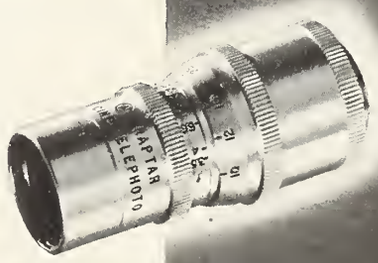


2" f/3.5 TELEPHOTO

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11/16"	17mm	f/2.7
1	25	1.5
1	25	1.9
2	50	1.9
2	50	3.5
3	75	4
4	101	4.5
6	152	4.5

Supplied in either "A" mount (5 mm) or "C" mount (4.2 mm) thread ADAPTER available to fit 16 mm lenses to 8 mm cameras.

Wollensak

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1½	38	3.5

WIDE ANGLE ATTACHMENT (WOCOTED) for the normal focus lenses on 8mm and 16mm cameras.

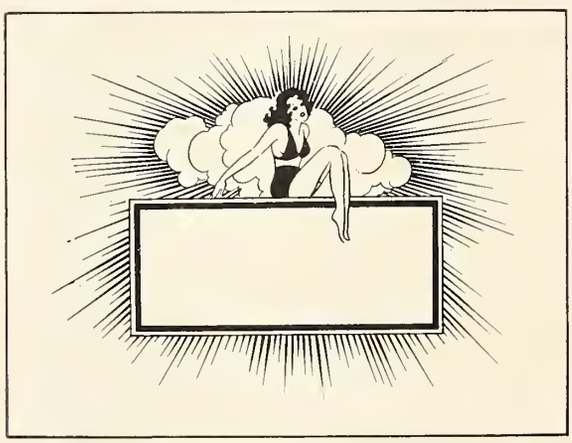
CINE FOLDERS AVAILABLE ON ALL 16mm AND 8mm LENSES.

TIMELY TITLES

By EDMUND TURNER

★ A PAIR of scissors is all you need to adapt these seven art titles to your home movies. Especially made for use with typewriter titlers, they are the right size for photographing at a distance of eight inches, with a 5-diopter auxiliary lens on the camera. Watercolors, showcard paint or crayons can be used to add color if you want to use the titles with color film. If they don't meet your immediate needs, paste them smoothly on cards and file away for later use.















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SOMCO's new wide-angle, short focus projection lens makes your pictures ⅓ larger on the screen at the same distance as your present 1" lens.

The new SOMCO Projection Lens not only gives you larger pictures—it gives you sharper black and white, finer detail and more brilliant color movies. The lens is coated with SOMCOTE high transmission coating to assure you theatre-quality movies.

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Somco

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FROM YOUR DEALER
(Slightly higher outside U.S.A.)

Dealers: This is a new item. Your customers will be asking for SOMCO's new 8mm Projection Lens. Contact your jobber for a supply, or write us for full information.

NOW! OWN!

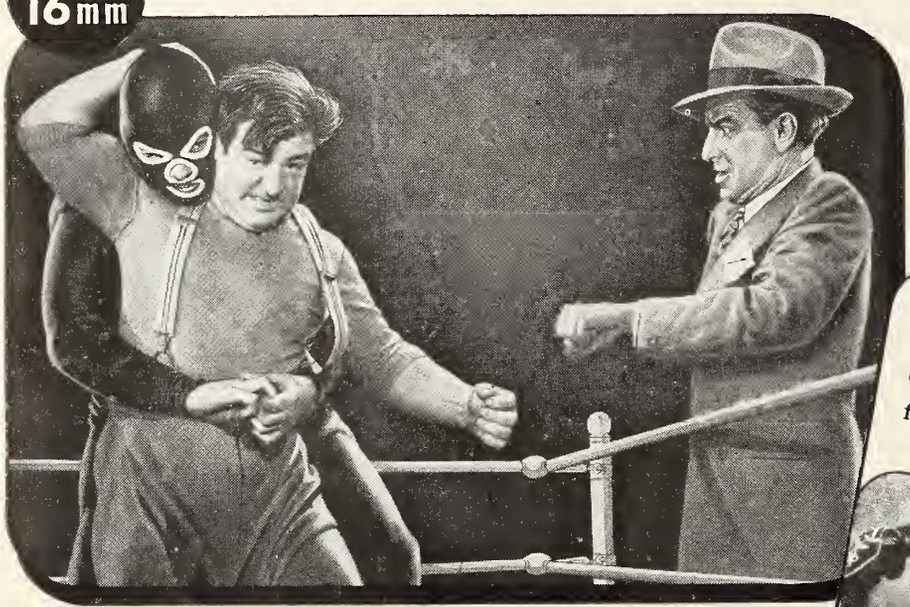
LATEST CASTLE LAUGH FILM FOR ALL 8MM—16MM PROJECTOR OWNERS

FUN! LAUGH!

ABBOTT & COSTELLO

in "OYSTERS and MUSCLES"

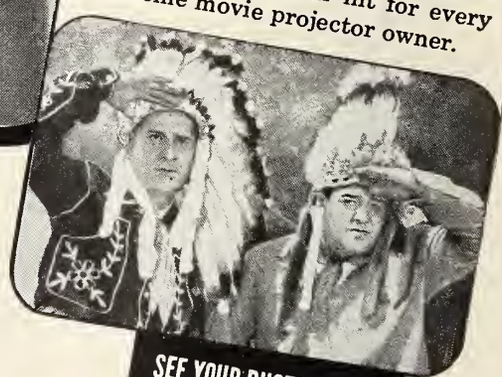
8mm 16mm



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"NO INDIANS, PLEASE"					

Remittance Enclosed ☐
Ship C. O. D. ☐
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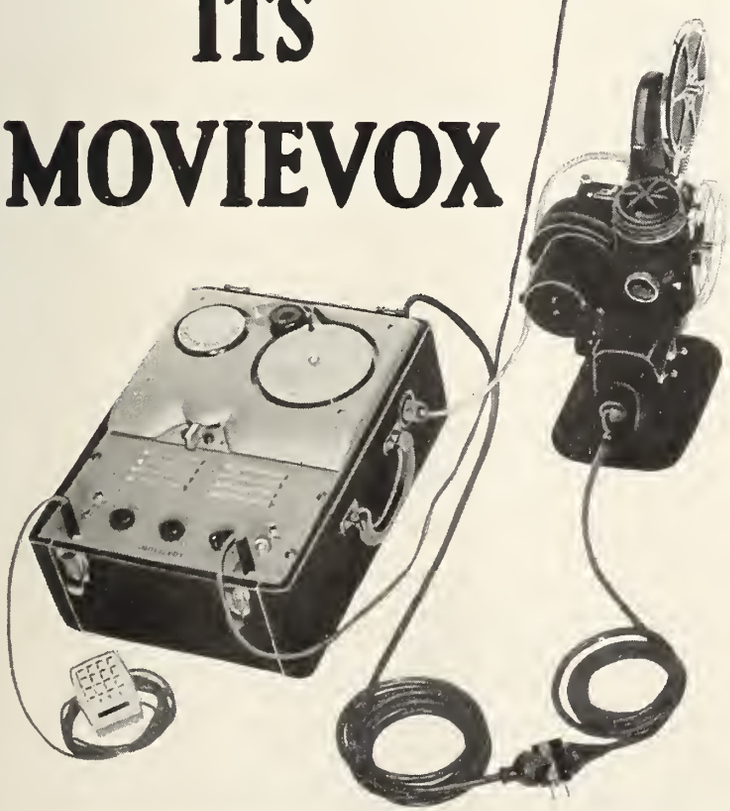
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SYNCHRONOUS SOUND

FOR 8 AND 16 MM SILENT FILMS

IT'S MOVIEVOX

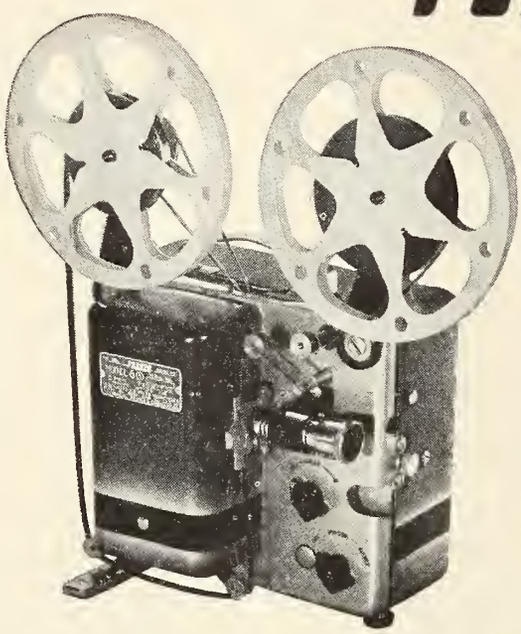


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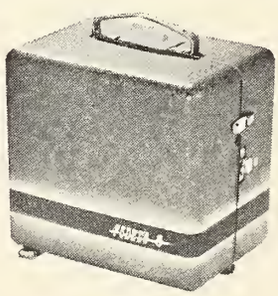
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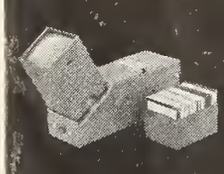
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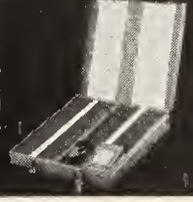
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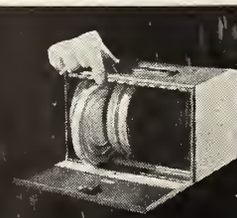
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Amateur Drama Clubs Provide Top Film Fare

Cine clubs will find plenty of project material in the home town theatrical group

By Arthur M. Sharp



COSTUME theatricals of the local drama club will provide film clubs with interesting and colorful movie material around which it's easy to build an appropriate story.

To a movie club looking for a filming project the amateur theatricals present a golden opportunity. Here lies a chance for a swell story, with a continuity that carries through the spectacular show of the play itself. Costumed actors with props, scenery and all the "fix-in's" make an interesting picture for any audience. Besides, the members of the cine club will be delighted at the multitude of problems presented by an amateur theatrical.

Perhaps a high school play is to be put on by the drama club senior club. If this is chosen as the filming project, a swell chance exists to build a story around the play. High school sweethearts have universal appeal. Then, too, there is plenty of opportunity for conflict—that all-important item in any successful film.

Suppose we choose three main characters, consisting of a gorgeous blonde, a stunning brunette and a boy. The young man and the brunette are sweethearts in real life, yet in the play our hero must be in love with the blonde. Naturally his sweetheart is jealous and becomes green-eyed more and more as the rehearsals progress. After all, what teen-age miss could be otherwise, when she sees the boy of her dreams kissing another girl—even though it is only make-believe for the play. So here we find ourselves with some wonderful story material, a challenge to any ardent cine fan.

All we need is a story, with plot and proper ending interwoven with our play. So a story and script committee is in order. This is usually the first step on the part of the club. Such a committee can whip the script into shooting scenes, while the director and his assistant choose the movie cast from among the players.

Shooting can start at once, even before rehearsals on the play begin, for there will be many more scenes than just those concerning the play. All the outdoor shots had better be taken as early as possible, both from the point of view of time consumed awaiting processing, and to facilitate retakes where needed, before the group breaks up.

It is wise to take pictures during all rehearsals, as many shots will be needed that are impossible to get in one night. For instance, all dressing room shots can be taken well ahead of the play. Similarly, makeup and some costume shots can be taken ahead of time.

The first dress rehearsal should be used for actual shots of the whole group, together with trial recordings of sound, if this is to be used. Then on the full dress rehearsal the sound-on-tape, wire or discs can be completed, except for audience reaction sound which will be made on the night of the play. Of course, it is generally possible to stage a final rehearsal soon after the big event if necessary to get missing shots, but it is much better to be forehanded and get the "takes" before the play is put on.

ACTION in the school or neighborhood play offers good opportunities for close-ups to give variety and interest to the film.

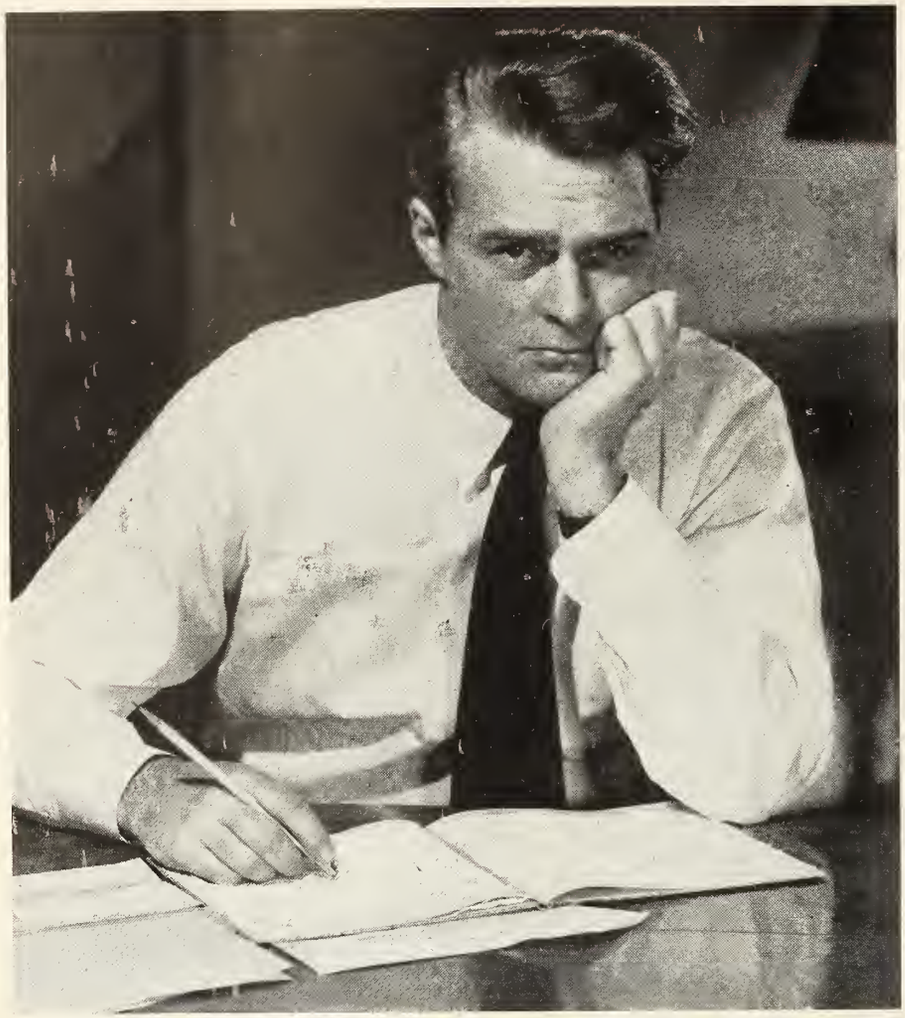


The combined efforts of a group allows the use of equipment and effects which would prove impossible for the individual filmer to handle. This co-operative effort is excellent for club morale; in fact, the esprit-de-corps resulting from one club film will amaze the officers. The members who took an active part in the first film production will be looking forward to the second attempt; while those who were just "lookers-on" will want to be part of the filming crew next time.

It is important to organize the club filming properly so that everything will go smoothly from start to finish. A director, who has the final say in all matters, is a must. Cameraman, with assistant, is likewise necessary. After that, the jobs can be divided according to function, taking into consideration the talent and persons available. There should be someone in charge of script, props, costumes, lights, reflectors, sound, etc.

• *Continued on page 511*

SKYSCRAPERS silhouetted against the evening sky provide a background for your home movies of big city visit or activities. Arrange block or die-cut letters on this picture and photograph them at a distance of 30 inches, using a 1¼ diopter auxiliary lens if your camera doesn't focus that close.



CONCENTRATE on what you want your film to be about, then on what you want to tell about your subject. Your script writing will be much simpler if you do, and the details later will fall into place easily.

What Shall We Write About?

Subject and idea must provide the foundation for every movie script—what it's about and what's to be told about it in making the film.

By LARS MOEN

This is the sixth in a series of articles by Lars Moen on script writing for the amateur movie maker. Further articles on the same general subject will appear in future issues of HOME MOVIES.

EARLIER in this series, we spent some little time discussing the mechanics and practical procedures involved in writing a script for a home movie. We promised at that time that we should have more to say at a later date about content. It would have been confusing to discuss the two at the same time, but now that we have covered some of the general aspects of script form, it is time to consider the other side of the question: What we are going to write about?

Our thoughts in this direction have been stimulated by a recent article in our contemporary, "Cinema Privé," which is the French counterpart of HOME MOVIES. The article, "The Birth of a Film," by Pierre Jacquin, displays the usual French genius for penetrating analysis and orderly classification. Not everything which Jacquin says is applicable to American conditions, but most of it is, and is worth some generous quotations.

In the first articles of this series we emphasized that the starting point should be a simple, one-sentence theme. Jacquin has a more helpful way of putting this. He suggests that the first step is the *Choice of Subject*, and the second is the precise *Choice of Idea*. First, the subject—what the film is to be about; second, the idea—what we are going to tell about that subject.

The distinction between these two things is by no means a small one, and this manner of considering the problem in two stages instead of one is a valuable contribution. As Galbraith, the pioneer efficiency engineer, was fond of pointing out, the best way to make a complicated job easier is to break it down into a number of smaller and hence simpler jobs.

Choice of a subject is, as Jacquin points out, your most personal contribution to the whole job of making a film. The choice will be governed, in a large measure, by what interests you, yourself. It is then your job to make a film about that subject which will also be of interest to others. Few films are made for the sole pleasure of the making. Most movie-makers get their biggest thrill, not from shooting a picture but from screening it for an appreciative audience.

So our choice of subject will be influenced, first, by the things that interest us, and secondly, by the things that we feel we can make interesting to others. It will be influenced, too, by the question of what is available. If we live in Iowa, there is not much point in deciding to make a film about the Taj Mahal—unless we are planning a trip to India, in which case it might be just the thing.

The subject may be purely personal —our hobby, our work, our special interests. It may concern the family or the home, the community as a whole, or an even broader sphere. It may be in our own back yard or it may involve a journey to distant places.

Having found a subject, usually without too much difficulty, we still have an endless range of possibilities in the decision as to what we are going to say about that subject. Say that you decide to make a film about the town you live in, which we shall call Millville. All right, so you are going to make a film about Millville. What are you going to say about it?

Your idea might be: "Millville is a beautiful town." In that case, your problem will be to find all the beauty spots and film them with all the decorative charm you can bring to bear on them. Or you might want to say: "Millville has a rich historic past." The job will then be one of collecting the historic facts which demonstrate that thesis. Or, again: "Millville is badly in need of new housing." Here, the problem will be one of collecting material showing how many people are badly housed in overcrowded dwellings. Or it might be: "Millville through the four seasons," "Millville is an excellent

• *Continued on page 498*

Contrast Adds Emphasis To Your Story

Differences in character, dress, story and pace help avoid monotony in home movies, just as they do in Hollywood's film productions. Try it and watch your pictures improve.

By GEORGE EFRON

CONTRAST in movie making applies to more than color and tone differentiations; it applies as well to story, characterizations and pace. Judiciously used, it can mean the difference between a fascinating picture that will keep the audience rapt to the very end and a tiring monofilm that will have the spectators fidgeting and yawning.

Hollywood long ago learned the secret of contrast. It's impossible to see a professionally-made movie where the characters, for example, aren't extremes of type. If the hero is tall, dark and handsome, the villain probably is stout, bald and homely, or sleek and sardonic. If the heroine is shown with a group of other women, it's a cinch bet that she's dressed to contrast with them; either they wear dark gowns and she a light one or vice versa.

In the same vein, and of even greater importance, is contrast of action. Almost inevitably there's a comedy character or sequence in the serious picture. As an example, remember the Academy Award winning "The Best Years of Our Lives." By no stretch of the imagination could that be termed a comedy, yet one of the finest sequences in the picture was the hilarious scene in which the intoxicated Frederic March was put to bed by his wife, Myrna Loy.



CONTRAST of characters is achieved in many ways. In this scene from RKO Radio's "They Wouldn't Believe Me," for example, Robert Young, the star, stands out startingly because he is the only person in the picture wearing light clothing. Notice how he dominates even the actor nearer the camera.

Sometimes it's a character, rather than a sequence, that is used to provide the contrast. A bit player—a tough cab driver, a crabby policeman, a dumb servant, a mischievous kid brother—is frequently used to provide the comedy "relief," and although the role may not be essential to the plot, judicious interweaving of the part may add tremendously to the interest.

HERE contrast of characters is obtained by having all the other men in the scene older than the star, Frederic March. Note, too, that Myrna Loy's dress is darker than those of the other women in the picture. The scene is from Samuel Goldwyn's Oscar-winning "The Best Years of Our Lives."



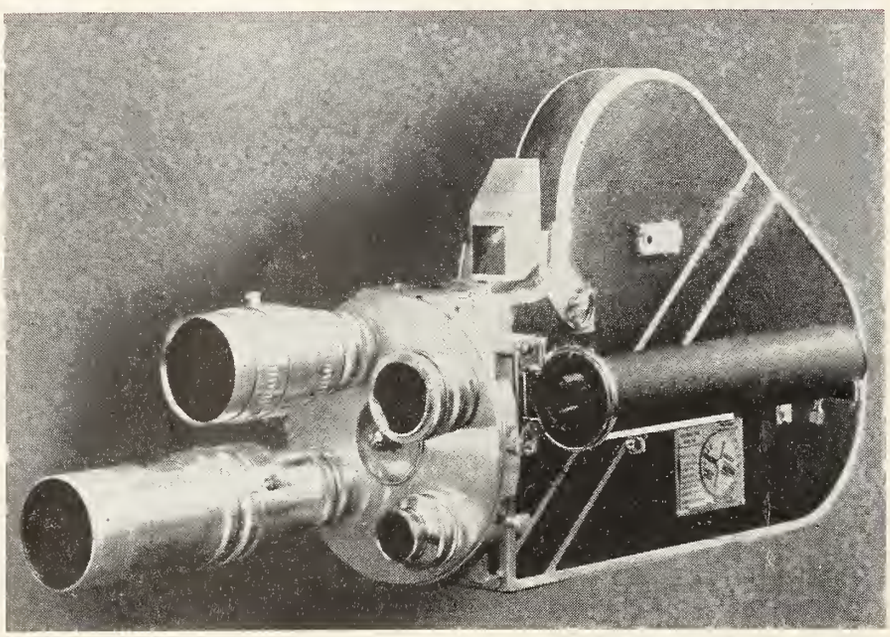
Let's take a simple example. Maybe you've taken a vacation tour during which you shot a couple of hundred feet of film, including some beautiful scenery, a few spots of historical interest, some scenes of the family viewing places of interest and the rest of the usual travel footage. It's practically all good, usable material, but of little interest to anyone but you and the family, so you decide to work a plot into it.

Perhaps you decide on a "cops and robbers" story, in which a couple of bank bandits hide out at the same tourist camp. Cornered by the police, they get rid of the evidence by dropping the bag of money in a car—yours, of course. You drive off, blissfully ignorant of the presence of the money, and the thugs start in pursuit, having managed to slip by the officers of the law.

Careful shooting hides the fact that these scenes are taken in your own neighborhood; close-up shots of your

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Thirteen Lens Rules



WHETHER your camera uses a number of lenses, as does this Cine Special with a Smith 4-lens turret, or a single lens, you can determine depth of focus, focal distance, magnification or light variation by using the rules given by Mr. Fuller.

Here are methods of determining depth of focus, focal distance, magnification and light variation that will prove valuable to every movie maker.

By BOB FULLER

SIMPLE rules on the mechanics of lenses are hard to obtain when you need them and equally hard to remember. Having spent years gathering these rules, discarding complicated ones, simplifying others and combining still more, it occurred to me that if they could all be combined in one article, arranged in logical order and presented in simple yet clearly explained form, it might be kept for that time when one of them is badly needed. So here it is, and, by the way, a number of these are original, as far as I know.

The order in which these rules are given, is:

1—Depth of focus—For determining the hyperfocal point or hyperfocal distance.

2—Depth of focus—For determining the closest and farthermost points in clear focus with the lens set at a given distance. (Four formulas).

3—Focal distance—For determining image distance or object distance from one or the other. (Two formulas).

4—Focal distance—For determining object distance in cinephotomicrography. (Two formulas).

5—Magnification — For determining the relative size of the image and the object.

6—Magnification — For determining the magnification with a specified extension tube—or for determining the length of tube to use with a specific magnification. (Two rules).

7—Light variation—For determining the altered light value of a lens with added extension tubes.

1—DEPTH OF FOCUS RULE

To determine the hyperfocal distance: (The hyperfocal distance is the distance at which a lens may be set so that everything will be seen in focus from one half of that distance to infinity. Conversely, it is the closest distance which will be in focus when the lens is set at infinity.) Multiply the focal length of the lens by the focal length of the lens (in other words, square it) and multiply the result by 200. You then divide the result by 12 times the chosen f. value.

$$H=\frac{200\times F^2}{12\times f.}$$

Where:

H = Hyperfocal distance in feet.
F = Focal length of the lens in inches.
f. = f. value of diaphram opening or lens stop.

2—DEPTH OF FOCUS RULE (4 Formulas)

To determine the closest and farthermost points in good focus for any setting of the lens is quite simple by the use of the following rules or formulas.

The nearest limit in normal focus can be determined by multiplying the hyperfocal distance by the distance at which the lens is focused and dividing the result by the hyperfocal distance *plus* the distance at which the lens is focused.

The farthermost limit in normal focus can be determined by multiplying the hyperfocal distance by the distance at which the lens is focused and dividing the result by the hyperfocal distance *minus* the distance at which the lens is focused.

If, however, the lens is set for a distance under eight feet, the rule becomes a bit more complicated and is best shown by comparing the formulas which are given below.

The formula for the nearest limit of focus is:

$$b=\frac{H\times a}{H+a}$$

Where:

b = Nearest focal limit.
H = Hyperfocal distance.
a = Distance focused upon.

The formula for the farthermost limit of focus is:

$$c=\frac{H\times a}{H-a}$$

Where:

c = The farthermost limit of focus.

If, however, the lens is focused on a point closer than eight feet, the formulas are:

$$b=\frac{H\times a}{H+(a-F)} \quad \text{and} \quad c=\frac{H\times a}{H-(a-F)}$$

Where:

F = Focal length of the lens.

3—FOCAL DISTANCE RULE

The rule for determining the exact distance from the lens to the film or from the lens to the object being photographed, when one distance or the other is known, is found by the use of the following two formulas:

$$\frac{1}{v}=\frac{1}{F}-\frac{1}{u} \quad \text{or} \quad \frac{1}{u}=\frac{1}{F}-\frac{1}{v}$$

Where:

v = Image distance* (Distance from film to lens).
u = Object distance* (Distance from lens to object being photographed).
F = Focal length of lens.

*NOTE—Although not entirely accurate, the front edge of the lens proper may be used as the measuring point and of course all measurements must either be in inches or feet or fractions of one or the other.

4—FOCAL DISTANCE RULE (When using extension tubes for cinephotomicrography)

There are two formulas, either of which can be used for determining the distance from the lens to the object

• *Continued on page 496*

Here's The Way The Pros Do It

Technical highlights in current theatrical films of interest to the serious movie amateur

By TAMARA ANDREEVA

PUBLIC PROSECUTOR

Director of photography, Allan G. Siegler. Film Editors, Art Seid and Everett Dodd. Produced by Jerry Fairbanks. Directed by Lew Landers. Starring John Howard, Anne Gwynne, Walter Sande. A Jerry Fairbanks Production for NBC Television.

This is the first series written, directed and photographed specially for the television audience. In practically every technique it is different from movies produced for the theatre audience.

The entire series was photographed in very high key with back lighting emphasized. Because of the close grouping of players imposed by smallness of television screen, camera movement was stressed. It gave the audience the illusion of more action. Because of the curvature in the television receiving tube, the camera was carefully centered on the players at all times, to prevent action toward the edges of the picture from becoming distorted. Extreme black and whites televise badly and are avoided. Rapid pan shots are banned. Large, sharp lettering is ordered in all titles. In sound recording, little voices were used to go with the little screen. Sets for the series were constructed smaller. All timing is faster in television films to keep the attention of the audience in the home with the home's usual distractions. The format and running time also differ from theatre movies. The basic time periods in television are 10 to 20 minutes. The commercial is inserted at beginning and end of program; this technique is known as the "open end."



FILMING for television requires a radically different technique than does movie-making for theatre projection. Here the Jerry Fairbanks television crew prepares to shoot one of the "Public Prosecutor" series for NBC video.

ACT OF VIOLENCE

Producer, William H. Wright. Director, Fred Zinneman, Director of cinematography, Robert Surtees. Art director, Hans Peters. Film editor, Conrad Nervig. Starring Van Heflin and Robert Ryan. An MGM picture.



UNUSUAL lighting technique marked MGM's "Act of Violence." This scene was lit with a single bulb in regular socket, with tin shade such as would be found in a honky-tonk's back room as is the setting here.

To insure grim realism which creates the mood of this picture, cinematographer Robert Surtees nixed the arch-lights, allowing street lights and neon lights to flicker across the tense faces of the principals. On the other hand, for a chase sequence, a giant archlight—the new 250-watt "Brute"—was used to illuminate the Los Angeles City Hall. In the surrounding low overcast, this lighting created an unusual and unexpected effect—two city halls. One was all white, the other a shadow.

For once, director Fred Zinneman denoted passage of time without resorting to the common and often tedious flashbacks. He simply filmed the continuous action of two days, as it would normally develop in real life.

★ ★ ★

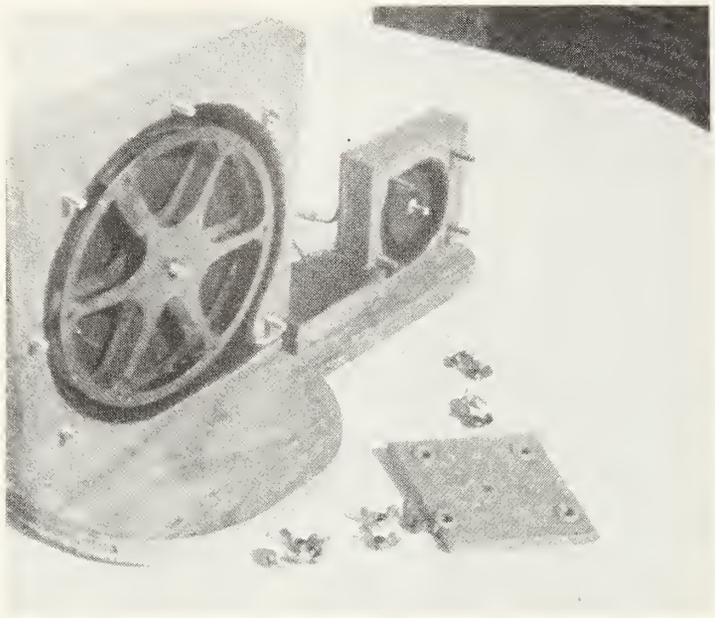
YELLOW SKY

Produced by Lamar Trotti. Directed by William A. Wellman. Photography, Joe MacDonald. Starring Gregory Peck and Anne Baxter. A 20th Century-Fox picture.

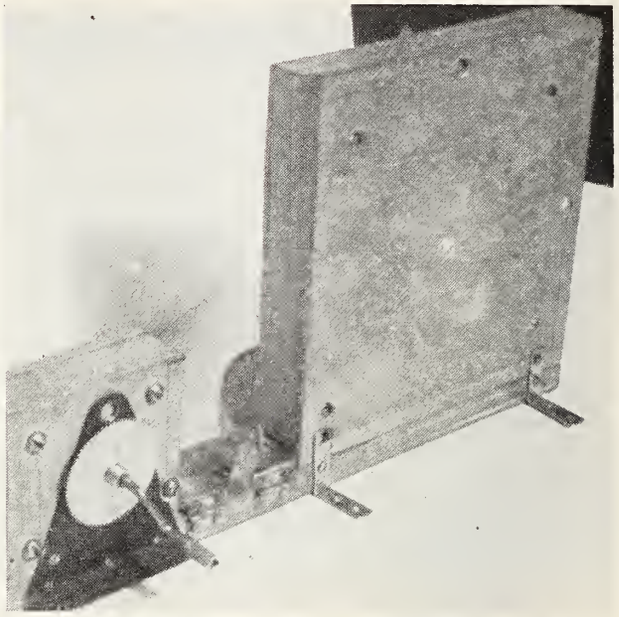
Paradoxical as it may sound, quite a few startling effects in films are based on inconsistencies. To get the best night effects, scenes are shot not at night but in bright sunlight, against the background of the bluest skies. Not ordinary black and white, but infra-red film is used. Although the use of infra-red sharpens the outlines, and makes for those very real night effect shots, it imposes certain limitations. Thus ordinary screen make-up cannot be used, except brown lipstick which prevents that film's turning all red to white.

Joe MacDonald, photographic director for "Yellow Sky," shot enthusiastically—30,000 feet of infra-red went into the making of this unusual post-Civil War story.

• *Continued on page 505*



SIMPLE construction of film loading device is seen in this picture of Mr. Thorpe's device. In this picture the covers have been removed and the film guide block inserted between the units.

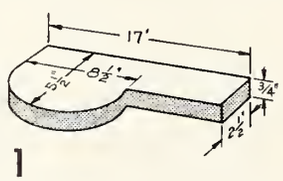


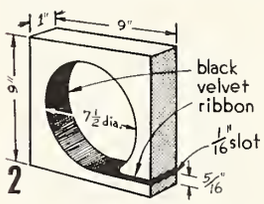
SPLICER replaces guide block in this rear view of the loader which shows the crank used in winding film onto the camera spool from the bulk film reel in the larger compartment.

Making A Bulk Film Loader

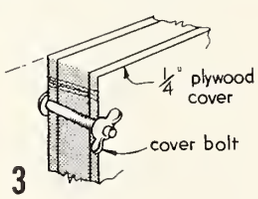
By RUSSELL E. THORPE

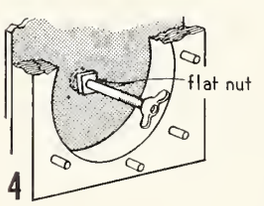
LOADING spools with bulk film sometimes enables the amateur movie maker to save considerable money. Most of us do our loading in a darkroom, which is fine if we have a darkroom; if we have to work in a small, crowded closet with a blanket draped over the door to keep out light, however, we usually come out soaked with perspiration and half knocked out by lack of oxygen.





To enable me to work in daylight or in an ordinary room, I built the bulk film loader shown above. It takes me only a few seconds in the dark closet to insert the bulk film in the supply compartment, then I can work in daylight. Total waste is about one and one-half inches of film for each spool loaded.

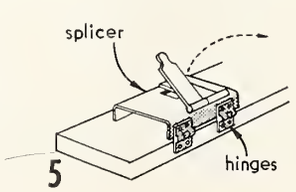


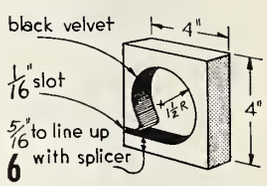


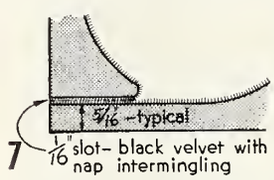
Base of the loader is a piece of 3/4-inch plywood, 17 inches long, shaped as shown in Fig. 1.

The raw film container is made of one-inch plywood, 9x9 inches square and cut, as shown in Fig. 2. The inside of this cutout is lined with black velvet ribbon.

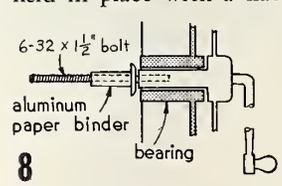
A 9x9-inch piece of 1/4-inch plywood is nailed on the back of the container and another similar piece used for a cover which is fastened with 1/4-20 bolts, 1 3/4 inches long, with wingnuts. (Fig. 3.) Six of the bolts are used, spaced as shown in the photograph above, left. Both back and cover are lined with black velvet.



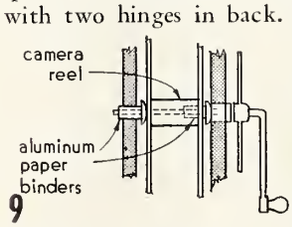




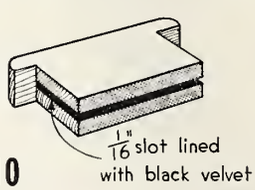
One bolt passes through the center of the housing for the raw film reel to pivot on. This bolt is held in place with a flat nut inside the 1/4-inch plywood back and goes through the lid, fastening with a wing nut. (Fig. 4.)



Using an old 8mm. Univex splicer, I mounted it to the base with two hinges in back. (Fig. 5.) This splicer also takes 16 mm. or double-8 width film. I mounted it to the base up against the film holder with very little clearance. The hinges permit it to be picked up out of the way to allow free passage of the film.



Next I made a holder for my camera reel, using a 4x4-inch piece of one-inch plywood, cut as shown in Fig. 6. The inside is covered with black velvet ribbon, just as is the raw film



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Put A Plot In Those Fishing Films

A little imagination makes a series of ordinary scenes into a strikingly funny motion picture story that even non-fishermen will like

By ROBERT H. SCOTT

WHY not work a story into those unplanned, plotless fishing reels you shot at the lake, and make them into real movies—the kind that will entertain even the non-fishermen among your audiences?

The chances are you've got some fishing scenes that run about like this:

The party is seen getting into the boat, lugging the fishing paraphernalia, and shoving off. Then there's a shot or two of everybody sitting around with a pole in hand, waiting for a bite. If someone hooks a fish, there will be a semi-closeup of the angler struggling with the catch, then a closeup of the bass being pulled aboard. The climax comes when the lucky angler is shot on the dock proudly exhibiting his trophy as though it were a 700-pound tuna. Fadeout — a closeup of fish frying.

A little originality can add immeasurable interest to that same picture, as indicated by the plot worked out by one cine enthusiast. Harry Jensen, a lieutenant in the New York City Fire Department, happens to own a dog, although a small child would have made an even better star.

Lieutenant Jensen had a reel of film showing approximately the scenes indicated above, but he wanted to add some life to it. So he drafted Buddy, the dog. He shot a scene of Buddy trotting to the dock with the fishing party and jumping into the boat. Then Buddy was shown being lifted back onto the dock and left behind while the group put-putted off. Then came a shot of Buddy brooding over the injustice of it all. (An undeserved scolding made him brood.)

Suddenly Buddy's ears went up, as though an idea had struck him. A quick whistle brought that about. He raced off scene.

The next sequence showed Buddy running along the water's edge and finding a home-made fishing pole, consisting of a piece of string tied to a thin branch, obviously abandoned by a child. By rubbing the stick with a piece of meat, Buddy was induced to pause long enough for investigation to permit a closeup of him examining the pole.



BUDDY, the dog, "fishes" from the bank while Lieut. Harry Jensen shoots the scene as part of the clever story he wove into some routine outing pictures.



A STRIKE! Buddy's catch struggles on the hook as it is pulled from the water, giving the dog good cause to gloat when the fishing party returns empty-handed.

The next shot was the most difficult one, as it showed the dog fishing — holding the stick in his mouth, with the string dangling in the water. Buddy likes to play, and one of the crowd put on a bathing suit and, standing in the water, started playing tug-of-war with him, using the stick as a "rope." While this was going on, a closeup was made of the dog holding his end of the pole and tugging like mad, the person on the other end being out of camera range.

Gradually, Buddy's "opponent" eased his hold off the stick and onto the string, the end of which he pulled under water and fastened to a submerged pile. Then he moved away while a medium shot showing Buddy holding the pole, with the string dropping into the water, was made. It took about 40 minutes and a number of attempts before the scene was made as desired.

Next, the largest available fish was fastened to the end of the string and Buddy induced to resume his tug-of-war. An angle shot permitted his struggle with the pole to be shown, although the fish and the man at the end of the string were out of sight below the bank. Suddenly the man let go, at the same time throwing the fish high onto the bank. It looked for all the world as though Buddy had yanked out of the water a fish almost as big as he was.

It was fairly simple to get Buddy to drag the fish down the path toward home, and of course the camera recorded it. A closeup of Buddy dropping his fish at the feet of the empty-handed fishermen completed his sequence.

Final scene in the film shows Buddy eating his fish with obvious enjoyment, while the luckless people dine on a mundane can of beans with far less gustatory enthusiasm.

Deft editing made the picture hilarious, scenes of Buddy's activities being cut into the run-of-the-mill shots of the fishing party. The dull shots of the fishermen sitting quietly in the boat, waiting for strikes, became very funny when contrasted with Buddy's struggles with his big "catch."

Instead of an uninteresting series of scenes showing a routine fishing trip, the picture became a heart-warming comedy, with a story and plenty of life. And, except for the introduction, not a single title was needed. By using a little imagination, Lieutenant Jensen turned a dull picture into a standout hit.

LEONARD Z. HOLZER
Writes About

Your Old G. E. Meter And Incident Light

THE AUTHOR has devised a method of using the old models DW-48 and DW-58 General Electric exposure meters which should be a revelation to owners of these instruments. With this simplified system any novice can pick up a meter for the first time and take perfect movies, without practice or difficult calculations. This method, which has been proved in actual use with a wide range of movie films tested by the author, can practically guarantee perfect exposures on every foot of film.

This article is not meant to mislead owners of other meters into the belief that their meters are not equally good, for any meter in the hands of a capable individual will function perfectly. Although there are many instances where reflected light readings are necessary, I have found that for most amateur purposes, incident light is simpler to measure. It requires less practice, and in this case no calculation at all—just the ability to read. However, we are dealing here with just this particular G.E. meter. Both models are alike except that one has a hood calculated in G.E. speeds and the other in A.S.A. speeds. For our purpose this makes no difference, as this system uses neither hood and works with Weston, G.E. or A.S.A. measurements.

Incident light, as you may or may not know, defines that light which falls on the subject. It refers to the actual illumination, measured in foot candles (units of light), which is emitted from the light source and is measured at a given distance from it. To measure incident light, the meter is held at the position where the subject is located and its cell is pointed towards the camera. The resultant reading is in foot candles of light and covers the entire brightness range of the scene to be photographed. An exposure based on this reading will give an approximately correct representation of all colors and tones in the scene in their proper relationship to each other. This makes it unnecessary to take individual readings of parts of the subject as is the case where reflected light readings are used and the photographer is interested in technically correct representation of any particular object or part of the picture. Here, of course, is a definite case for reflected light readings, as incident light measures overall exposure.

USING an old model DW-48 or DW-58 G.E. meter is simplified by the method outlined in this article, which works equally well with Weston, G.E. or A.S.A. measurements.



Indoors, reading incident light is extremely simple. Just set up your camera and your lights, arrange your subject, and standing near the position of the subject point the meter toward the camera and note the reading. Outdoors, this is not always possible, as in the case of scenery or distant shots. In this case, the meter is held so that the cell points in the direction behind the camera and a reading is taken of the light falling in the direction of the scene to be taken. Obviously, the meter should not be pointed upwards to the sun, as this will result in a false reading. It should always be held in a horizontal line opposite the subject matter. A reading of a girl sitting on a high fence would naturally be taken from her position facing towards the camera, which would mean holding it on a diagonal line pointing downward. Incident light readings result in very effective portraits or movie studies of faces, as skin texture and shading is well reproduced.

Originally both meters were furnished with calculator hoods, but later a set of three masks was made available at small cost by the manufacturers for the purpose of reading incident light. These hoods were to be used in conjunction with masks to make calculations and the set-up became simple enough for the experienced amateur but rather involved for the novice or the amateur who does not delve so deeply into the technical side of his hobby. The three masks are marked 10X, 20X, 100X, and

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LUTHER "DOC" NORRIS
Describes A Cine Dreamland

Hawaii-Filmers Paradise

THE Hawaiian Islands offer a lifetime of high adventure in movie making. During your visit to the "Crossroads of the Pacific" you'll find, as I did, an inexhaustible source of filming material with unlimited possibilities. You'll be delighted to discover that the people of Hawaii are more than anxious to have you film the islands and that they will cooperate in every way to help make your movies a success. There is no disappointment in obtaining movie film in Hawaii. A good supply is usually obtainable in Honolulu and rapid processing service is always available.

In selecting equipment for your film adventure in Hawaii, travel as light as possible. A two-inch telephoto lens will prove invaluable in filming flower scenes, such as the bright red anthurium or the hibiscus, which is the Territorial flower. The two-inch telephoto will also work out about right for shots of surfboarding and outrigger canoeing off Waikiki beach. A wide-angle lens will come in handy in filming such picturesque vegetation as the giant monkeypod trees or banyan trees of the islands. The use of a pola-screen with color film will enable you to capture some of the striking color effects so apparent throughout the islands. While you will probably be shooting color film most of the time in this land of color, it should also be remembered that you will also have occasion to use black and white film. This is especially true, for instance, on the Island of Hawaii in obtaining pictures of the volcanic craters. The weather on this island is not always suited to color photography.

It is good policy to have the case for your camera always on hand in Hawaii. Sudden showers may not only dampen your spirits but dampen your camera to the extent of causing severe damage. A sun shade is a valuable accessory to have mounted on your lens at all times in Hawaii, as without a shade it is often almost impossible to get good angle shots of certain sunlit scenes.

An occasion which offers fine film possibilities is the arrival of a passenger steamer in Honolulu. This automatically calls for a welcoming celebration by the entire populace. Swing your camera lens into place and record Hawaiian hospitality at its best. Again you will have a wonderful chance to capture, on film, native dancing and fun making as the newly arrived visitors are given a royal welcome.

While in Honolulu, on the Island of Oahu, you will discover many interesting picture possibilities on Waikiki beach with famous Diamond Head in the background, and you will also want to include shots of the world-famous Royal Hawaiian Hotel. You will also discover while in Honolulu that interesting shots of the city can be made from Aloha Tower. Before completing your footage on Honolulu, you will find the assortment of fantastic fishes at the aquarium of good picture interest. A visit to the zoo will enable you to get unobstructed close-ups of various tropical birds and other wild life. Another tip is a trip to the Moanalua Gardens for shots of the many and varied tropical plants and trees that flourish there.

Before leaving Oahu you will want to make a complete camera tour of the island to film the pineapple and sugar cane industries. Your tour of the island will produce many shots of interest, such as Pearl Harbor, the Morman Temple, Kolekole Pass, the sampan fishing fleets, and close-ups of the various tropical flowers and fruits that grow everywhere.

No camera record of Hawaii would be complete without a visit to the Island of Hawaii, called by some the "Big Island," by others the "Scenic Isle." You will find as you motor the 300 miles around its shore that it is an island of camera thrills. It was on this island that Capt. Cook was hailed as a god when he landed in 1779. You will probably want to film some of the ancient rock pictures that exist on the Western side of the island. A trip to Volcano House will permit some unusual shots of the many volcanic craters of the island. One of the largest cattle ranches in the world is on the Island of Hawaii and offers fine picture possibilities. Before departing from the island you may also want

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NATIVE dances which depict words and motion in rhythm offer splendid picture possibilities for cinema fans visiting the Hawaiian Islands, as does all the pictorial grandeur of a tropical paradise.

New Synchronizer Gives Voice To Home Movies

Accurate matching of sound and film are combined with simple operation and moderate cost in Movievox, available to both 8 and 16mm. cine makers.

By HOWARD R. LEDWIN

NO phase of home movie making has been the subject of as much interest in recent years as has sound accompaniment for 8 and 16mm. films, and much research and experimentation has gone into the development of methods for synchronizing sound and film. The advent of wire recording, particularly, gave impetus to this activity.

A new synchronous sound device for both 8 and 16mm. films, developed by the Movievox Company of San Antonio, Tex., indicates that every amateur will soon give voice to his films. It provides home movie makers with accurate synchronization, simple operation and low cost. Using sound on wire, it lines up sound and picture so accurately that even lip movements can be matched with speech.

That such a device is much in demand among cine fans is indicated by the mail response to an article which appeared in last month's issue of HOME MOVIES, in which Donald Hope described a synchronizing sound-on-wire method for home movies. Many gadgeteers among the cine makers have indicated their intention of trying their hand at building such a device, but many more have written to ask where they could purchase a ready-made sound-on-wire system. These include those fans who lack the mechanical aptitude to build their own and those who desire a more exact synchronizing set-up than they believe possible with a home-built system.

The Movievox appears to be the answer to their needs.

Heart of the device is the Movievox synchronizer, which is mounted on the projector. Through a connecting cable, recorder and projector are kept in perfect synchronization, without any adjustment necessary during playback. Any record player and projector can be used.

Projector and recorder can be stopped at any time during recording or playback without "wows" or loss of synchronization. Starts and stops are so instantaneous that if the playback is stopped in the middle of a multisyllable word, it can be started again without losing the latter part of the word.

An automatic brake system facilitates ease and smoothness of operation and eliminates "spilling" the wire, a frequent failing of wire recorders. Operation is so simple that perfect results can be had by almost anyone.

The amplifier has a frequency response well above any requirements made upon it, and the high impedance microphone is so sensitive that good voice pick-up is possible without the noise of the projector registering when the back of the mike is toward the projector. Yet, by turning up the volume, voices throughout a room can be picked up with the mike concealed behind a picture or in a vase of flowers.

Sound of unusually high quality is provided by an original baffle in the recorder's detachable lid, in which the permanent magnet type speaker is mounted. The simple control panel provides a wire control lever with forward, rewind and stop positions; and three knobs. One is the on-off and tone-control, another is the volume regulator and the third is the record, playback and public address system control. Input connections are provided for the microphone and two phonograph pickups, and output connections for the speaker and heavy-duty amplifier.

The recording unit can be used separately from the movie projector for dubbing radio programs, speeches and other sound, or for recording music and narration for use with slides.

Cost of the entire wire recorder with synchronizer, installed on the projector, is $295. Recording wire, made especially for Movievox, costs $2.95 for a 20-minute spool, $4.95 for a 40-minute spool, and $6.95 for a one-hour spool. The magnetically-recorded sound can be erased and the same wire used over and over again.

RECORDING is simple with the new Movievox synchronized sound-on-wire device. Standing behind the operator, the people in the movie watch themselves on the screen and speak their lines into the microphone, which also records the music from the record player.



Movie Material On The Air Waves

Plots, scripts, sound effects, fine background music and even the voices of outstanding performers are at the cine amateur's fingertips if he'll turn the radio dial.

By RALPH M. BROWN

HOME MOVIE scenarios have been the subject of countless articles, but almost always they stress originality. Like the great majority of reviewed home movies, these articles ignore the fact that the greatest movie studios spend countless dollars in obtaining originality in plots.

I have no quarrel with originality; in fact, I am guilty of the very crime I charge — so, pleading *nolo contendre,* I go ruthlessly ahead with my case.

To make a home movie, "A Baby's Day," is naturally interesting to the parents, and maybe to the baby 15 years later, but it's boring to me and to countless others who may not say so in a loud voice. But a picture with a plot—particularly a picture with a *good* plot—that's something different.

The number of plots and useable stories about us in our everyday life is amazing, and there is much fun and interest to the director and actors in working some of them into home movie scenarios; the audience, too, will appreciate the final result.

One copious source of material is the radio, where every night some program, such as Dennis Day, Blondie, and others, unfolds a complete plot—sound effects and all. These stories are carefully written; the producers spend a great deal of money in preparing the stories, which are naturals for a home movie producer.

To use such a program is easy. You have to be willing to spend a little money and time, because there is no way of knowing whether the show you are going to record is good or bad until you hear it. Of course, you can make complete recordings, waiting until the right one comes along. On the West Coast, we can listen by short wave to the eastern show, and know whether or not to record it on its rebroadcast. After obtaining the preliminary recording, if you haven't already cut out the commercials by stopping the recording and restarting it when the commercial is ended, it would be better to re-record it later and remove the objectionable parts in the same way. A little practice will soon make you experienced.



RADIO offers the home cine maker plenty of fine ready-made stories, as well as the best of dramatic talent, such as Robert Cummings and Ann Blyth, whose voices can be synchronized with film showing your family or friends portraying the same roles.

Now you have about a 15-minute story which you are ready to use. Copy the dialogue, select your cast, and rehearse them with the record until you are ready for an actual take. By playing the record as you take the movie, you can synchronize the movements with the sound. You can stop your camera with the natural breaks in the story, and start it again at any time.

In the final editing, the extra film can be cut out in order to properly connect the proper sequences and, depending upon the story, other scenes can be inserted to join in the action.

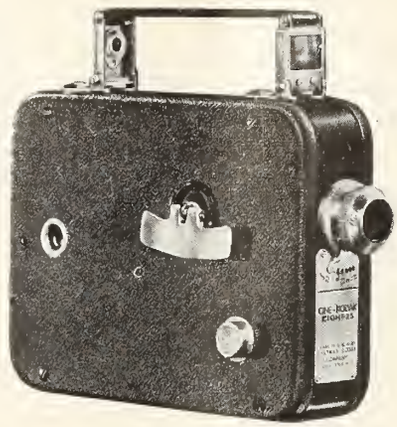
In this way, you have the best in musical openings; the best in actors and actresses; the best in sound effects and stories. Even some applause may sneak in, but in most instances the applause can be cut out on the re-recording.

It isn't necessary to stick to comic shows, you can branch out into programs such as "Cavalcade of America," "Skippy Hollywood Theatre," and others. These are serious productions, but short and useable. While making such pictures, please remember that you have such voices as Ronald Colman's, Rita Hayworth's, and those of many other well-known stars. This doesn't look bad on your opening title.

If you don't want to take the trouble to make recordings, you can always return to the old method of buying phonograph records which are available on serious as well as comic subjects, including songs. Jimmy Durante's record, "The Lost Chord," is a sample of this. For safety purposes, one should buy at least a half-dozen records to cover breakage and future scarcity, when you may want to screen your results. I'll admit it's hard to find someone in your circle of friends who can imitate Jimmy Durante or any of the well-known voices.

The purpose of making such pictures using recordings is not purely one of imitation, nor should any attempt be made to do so, other than to have a good actor who can synchronize his lips with the sound, but one to furnish

• *Continued on page 497*



Cine-Kodak Eight-25 Camera The "Economy Eight" makes 20 to 30 scenes on a single, inexpensive roll of 8mm. film. Built-in exposure guide; full-vision finder; footage indicator; accepts lens attachments in easy-to-use Z mounts, fixed-focus f/2.7 *Lumenized* lens, fast enough for wonderful movies, indoors and out. Only $55, plus tax.



Cine-Kodak Magazine 8 Camera The camera that makes movies as easy as snapshots. To load, you simply slip in a magazine of film and close the cover—you're set to shoot! Four speeds; exposure guide; standard and accessory lenses, all served by an adjustable finder; fast f/1.9 *Lumenized* lens. $125, plus tax.

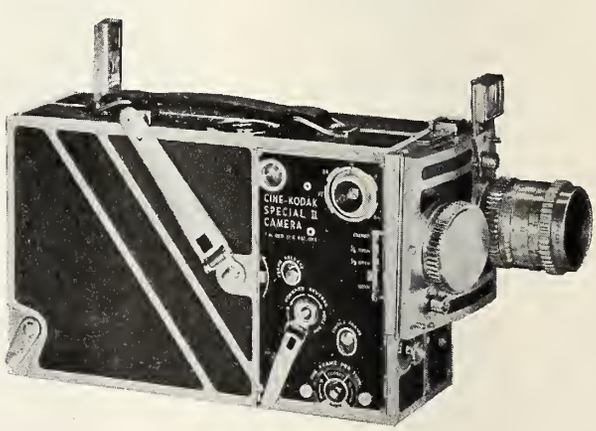


You're a better cameraman with a Cine-Kodak Camera





Cine-Kodak Magazine 16 Camera The 16mm. counterpart of the Magazine 8 . . . provides comparable movie-making features, including 3-second loading. Choice of speeds; exposure guide; adjustable finder; footage indicator; scene-length guide; accepts a full complement of accessories; f/1.9 *Lumenized* lens. $150, plus tax.



Cine-Kodak Special II Camera The *new* Special II meets the requirements of all fields served by 16mm. movies. No wonder it's the goal of every movie expert! Integral controls make possible scores of special effects—fades, dissolves, animations, masked shots, varied-speed movies, multiple exposures. With Kodak Cine Ektar f/1.4 Lens, $860, plus tax on lens only.

KODAK IS A TRADE-MARK

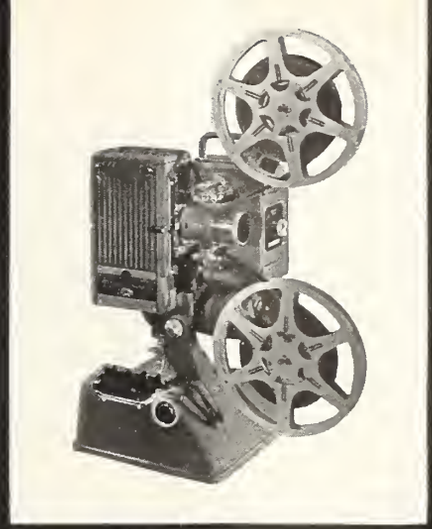
(Prices subject to change without notice)



Kodascope Eight-90A Projector The *f*/1.6 *Lumenized* lens and 750-watt lamp make possible bigger, brighter 8mm. movies! And Eight-90A provides such "extras" as automatic loop formers; "still" and reverse projection; 400-foot reels. With case, $185.



Kodascope Sixteen-10 Projector Screenings are always right, always bright—a wide choice of lenses and lamps (including the 1000-watt) lets you "tailor" screen size and brilliance to audience size. With *f*/1.6 *Lumenized* lens and 750-watt lamp, $127.50.

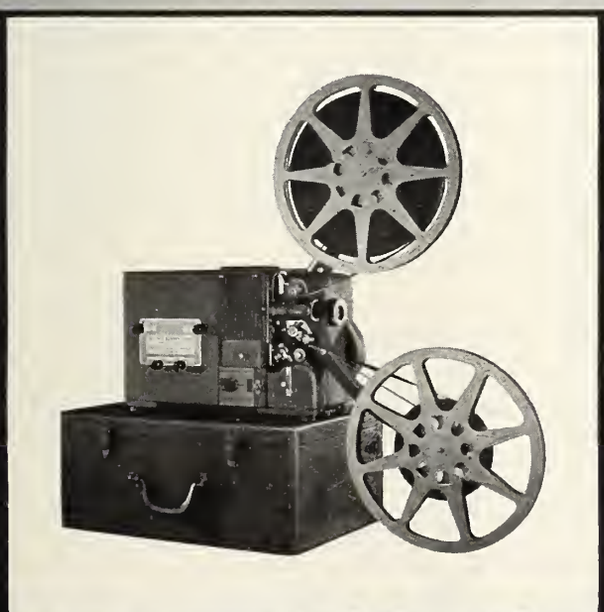


Kodascope Sixteen-20 Projector The same lens-lamp versatility as Sixteen-10 plus *luxury* operation—push-button controls; "still" and reverse projection; automatic wind-up cord; enclosed drive shafts. With case, $245.

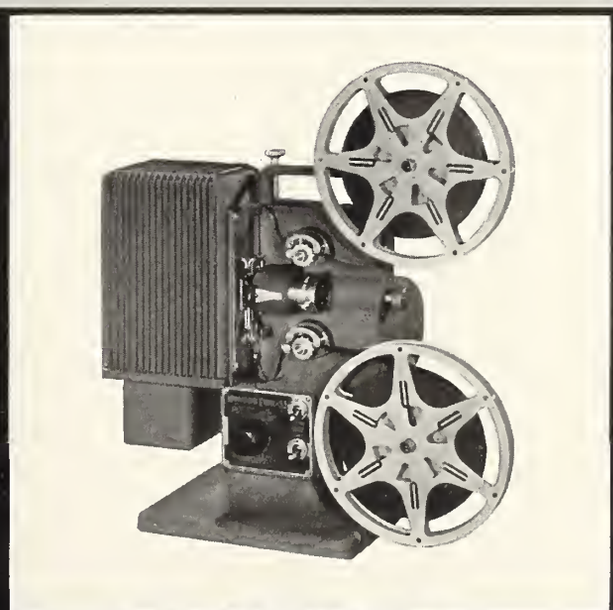


...a better projectionist with a Kodascope Projector





Sound Kodascope FS-10-N Projector A sound and silent projection outfit complete in two cases... features a unique Fidelity Control that makes possible precise focusing of the scanning beam on all types of 16mm. sound film. With single speaker, $500... twin speakers, $565.

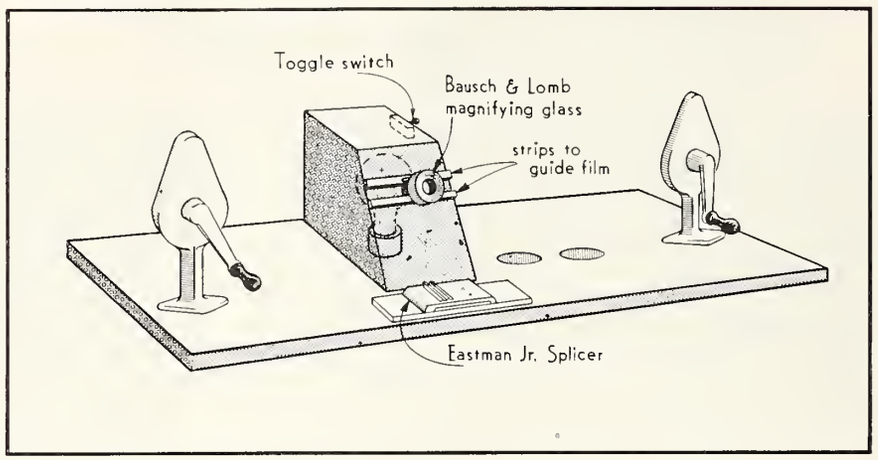


Kodascope Eight-33 Projector Remarkably easy to use, simple and positive in operation. The 500-watt lamp and *f*/2.0 *Lumenized* lens provide plenty of light for 8mm. home shows. Its "budget-price"—only $78.

EASTMAN KODAK COMPANY, Rochester 4, N. Y.

Kodak

Home Movies' EXPERIMENTAL CINE WORKSHOP



Editing Outfit

(In response to numerous requests, the following Workshop item is reprinted from the October, 1947, issue of HOME MOVIES).

For only $5.20 I built the efficient little 8mm. editing outfit shown in the sketch below. Parts were assembled, as shown, starting with the lamp box. Readers can build a similar outfit as follows: Cut light aperture 5/32"x3/16" in the sloping front of the box, measuring up 3¼" from bottom and in exact center. This puts the aperture at the same height as rewind spindles (depending upon make of rewinds used, of course).

Next cut two small strips of wood ¼" thick and ½" wide. Nail one strip across face of light box, just above the light aperture and the other strip just below—in such a manner that the film will be accurately framed in the aperture. Mount the light receptacle on baseboard inside the light box and wire one side of the circuit through the toggle switch mounted at side. Bring lead wire in through back of box, near the base. Cover light box with panel of wood hinged or otherwise secured so it may be opened readily as needed.

Use a Bausch & Lomb focusing magnifying glass for the viewing glass. Cut off one of the three legs. Center lens over the light aperture and indicate position of the remaining two legs. Drill holes in light box and press fit the magnifier legs into them. The third leg, being removed, leaves the film track open so film can be inserted and removed freely.

Material required is as follows:

Light Box

1 pc. soft pine, ¾"x4½"x7".
1 pc. ¼" plywood, 4½"x5⅞".
1 pc. ¼" plywood, 4½"x4⅛".
1 pc. ¼" plywood, 4½"x8½".
2 pc. ¼" plywood, 5⅞"x7".

Baseboard

1 pc. soft pine, ¾"x10"x25".
1 pc. soft pine, ¾"x1⅞"x8¼".
2 hdwd. dowels, 5/16"x1".

Total Cost

Lumber	$1.25
Eastman Jr. Splicer	1.35
Bausch & Lomb magnifying glass	1.50
Light receptacle	.25
40-watt bulb	.15
Toggle switch	.20
Lead wire and plug	.50
TOTAL	$5.20

Rewinds were on hand.

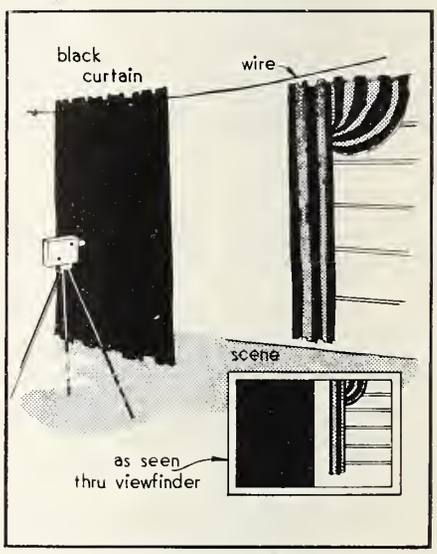
—Roy C. Bradley, San Bernardino, Cal.

Determining Exposure

Knowing the filter factor for any particular film and filter, I find it unnecessary to refer to a chart to determine exposure with my Keystone 8mm. camera. Using my photo-electric exposure meter, I divide the filter factor into the Weston reading for the film being used—I still use Weston readings rather than ASA—and then read on the meter the correct exposure for that reduced rating. For example, using a pan film with original Weston 100 rating and a red filter A-25, and knowing filter factor is 8, I divide 8 into 100, arriving at a reduced Weston reading of 12½. I read my exposure then for Weston 12. A factor of 8 requires opening lens three stops, and a Weston 12 rating is three stops slower than Weston 100.—*Hyman Levin, Baltimore, Md.*

Split Scene Method

Lacking the mechanical ability to construct a matte box accurate enough to make effective split-stage illusions, I devised this quick and simple substitute: mask the subject instead of the camera lens. A black curtain is placed on a wire running in front of



the scene to be filmed, the area to be covered being easily controlled through the view finder. After the fiilm is rolled back, the curtain is pulled to the other side and the second exposure made. Only necessary precaution is to keep all lights behind the black curtain. The idea can also be used for a wipe by having someone pull the black curtain across the scene as the camera is running.—*Don Murphy, Leavenworth, Kans.*

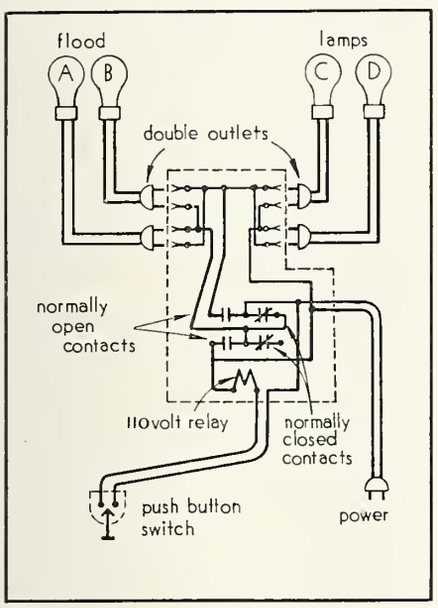
Straightening Records

Several records which I purchased for background music warped badly when left on the seat of my closed car, due to the heat. By placing one record at a time on a perfectly flat cookie sheet and slipping it into the oven, I was able to correct the condition. A minute or two in the oven with the door closed is long enough to flatten out the record, which should be permitted to cool on the cookie tin or on another flat surface. Don't try to play the record until it is completely cool. Handle by the edges during the entire process. *—Robert C. Davis, Kansas City, Mo.*

Flexible Lighting Aid

Here's a gadget that enables the photographer to position lights and study effects of shadows without subjecting people to discomfort of intense lighting. At the same time, it prolongs useful life of flood lights and reduces heating from lights in close quarters.

The device consists of two double wall outlets and a double-pole double-throw relay mounted in a small box,



and a remote control pushbutton switch. When the relay is not energized, the four lights are connected in series parallel; therefore, the voltage to each light is approximately only 60 volts. When the relay is energized by closing the remote control switch, all the lights are connected directly to the 120-volt power line.

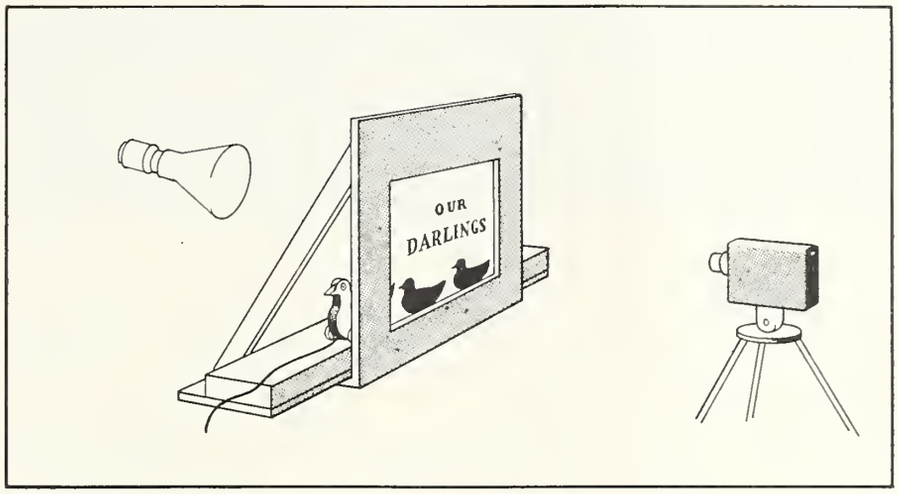
Four No. 1 or four No. 2 lamps may be used; two No. 1 or two No. 2 lamps may be connected to sockets A & C or B & D; two No. 1 and one No. 2 lamps may be connected to sockets A, B and C, respectively. Either hand or foot operated remote control switch may be used.—*L. E. Rinker, Portland, Ore.*

Viewfinder

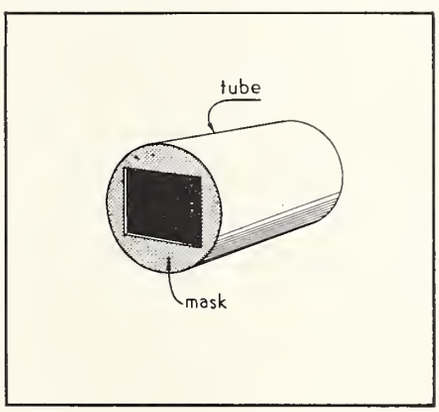
A handy piece of equipment for the amateur cameraman is a home-made viewfinder which saves taking the camera out of the case when a prior-to-shooting view of scene, set or title is desired.

This viewfinder is made by fastening a disk to cover one end of a three-inch tube made from a flashlight case. Either soldering or riveting holds the disk in place. Three inches is about as close to the eye as an aperture such as the one in the viewfinder can be placed without undue blurring of aperture edges and eyestrain.

For a camera with one-inch lens, the



three-inch tube provides a three-to-one ratio; the aperture in the viewfinder therefore should be three times the area of the one in the camera gate. In my



case, for a 16mm. camera with one-inch lens, I made the aperture $^{15}/_{16}$ of an inch wide by $^{11}/_{16}$ of an inch high. Inside of the tube should be painted dead black to cut down reflections.—*Owen Wilson, Maywood, Calif.*

Timing Titles

After cutting sub-title lengths by trial and error for some time, it occurred to me that the professional film studios should know the correct time allowance for them. I studied some commercial films and came up with the following table from their averages:

No. of words	Frames	Frames per word
1	60	60
2	60	30
3	60	20
4	64	16
5	80	16
6	96	16
7	112	17
8	136	17
9	153	17
10	170	17
11	187	17
12	204	17

Although there may be times when certain titles should be longer or shorter, this has proven to be a good average. — *Warren S. Gilman, Tilton, N. H.*

Animated Silhouettes

Want something new in titles? Try animating objects in back of a translucent screen on which you have lettered your main title. No special or unusual equipment is needed. I use a popular-priced camera with no accessory lenses which has proven satisfactory. It costs only a few frames of film to determine distance, exposure and correction of parallax.

A holder, which can be quickly made in a dozen ways, is supported firmly in a vertical position. A side and bottom of a medium cardboard carton is adequate for a temporary holder. An opening eleven by thirteen inches is my preference, but this can be varied. Over this a translucent screen can be fastened with thumb tacks. For my screen, I use a sheet from a large scrapbook. This paper is slightly cream colored and a bit heavy. A heavy screen is desirable for lettering purposes. The color is probably of no consequence so long as it is light and clear enough to allow good silhouettes with reasonable backlighting. For lettering I use common black paint. A stage is needed unless you want to do some complicated "Punch and Judy" work. I set up my tripod so as to focus just inside of the sides and top of the screen and flush with the bottom. One Reflectoflood about two feet behind the screen furnishes ample light to penetrate the heavy paper I use.—*Harold B. Rice, Brooklyn, N. Y.*

Reducing Film

I process all my own movie film, using the process described in the HOME MOVIES book, "How to Reverse Movie Film." I have found that the developer solution weakens considerably after developing more than 200 feet of film in one gallon of solution. As a consequence of developing a third roll in the solution recently, the film came out too dark, or underdeveloped. I wound the roll back on the developing rack

• *Continued on page 502*

Movie Club News

RICHMOND (Calif.) Movie Camera Club's annual contest is under way. Members may enter 8 or 16mm. film they have made that hasn't been entered in any other contest. Judging will be done by members of neighboring clubs, and Hollywood-type "Oscars" awarded first four place winners. Contest closes in October.

★

KANSAS CITY's 8-16 Home Movie Makers are building up their vocabulary of cinematters by holding spelling bees at programs. Words used all pertain to movie making, and winner gets a prize. Club also has borrowed the "Double or Nothing" idea from radio, with questions on filming winning awards for participants.

★

DENVER Council of Camera Clubs' newest member group is the Cathedral Young People's Camera Club. In cooperation with National Catholic Community Service, the club for six months has been showing 16mm. sound shorts to bedridden patients at Fitzsimons and Fort Logan military hospitals, averaging three showings per night, ten nights monthly.

★

LONG BEACH (Calif.) Cinema Club at its August 4 meeting saw two pictures made by Jack Helstowski, "Fisherman's Gold" and "The Smeese Hunters," both 400-foot sound-on-film 16mm., and an 8mm. Kodachrome film, "The Oregon Flood Disaster," by Mrs. M. Pederman.

★

WASHINGTON cine groups, including the Tacoma Amateur Movie Club, the Seattle Amateur Movie Club, the Valley Camera Club and the Tahoma Camera Club, joined forces last month for a joint picnic at Flaming Geyser Park.

★

Cine Arts Club, Salt Lake City, held a canyon outing Aug. 18 at Mill Creek Canyon.

★

SAN JOSE (Calif.) Movie Club will hold a salon Sept. 15 and 16, with entries from members of other clubs acceptable.

★

SOUTHWEST 8mm. Club of Los Angeles held an outing Aug. 22 at Paradise Cove, near Malibu.

LOS ANGELES Cinema Club held its annual exposition and inter-club contest August 7, drawing approximately 400 home movie fans to see the display of cine products and showing of contest winners. Top award went to "Bring Back Tomorrow," by Barbara and Andy Potter of the Valley 8MM. Club. Other winners were "Gems of Silk," by Hal Warner of the 8-16 Movie Club; "The Brush Off," by Mrs. Merle Williams of the Southwest 8MM. Club, and "Timber," by Andy Potter of the Pasadena Movie Club.

★

KANSAS CITY Amateur Movie Makers will hold their annual 16mm. contest Nov. 21 at the Nelson Art Gallery and its annual 8mm. contest Dec. 8 at Barnard's. Deadline for entries is Sept. 22. Club's general film contest last month ended in a tie in the 16mm. class, duplicate awards going to Dr. William Goodson, Jr., and Clarence Simpson. Top honors in the 8mm. class went to Dr. Goodson and second place to C. A. Stone.

★

WASHINGTON (D.C.) Society of Amateur Cinematographers, at its annual banquet recently, awarded prizes to winners of the club's contest. First place in the 16mm. competition went to John E. Oliveras and second to E. Blair Thaw. In the 8mm. contest, Major J. N. Cox won first and Theodore Sarchin second. Twenty-two 16mm. and ten 8mm. films were entered.

★

METROPOLITAN Motion Picture Club of New York has two contests working, with prizes ranging from $20 to $75. The novice competition is limited to 400-foot 16mm. or 200-foot 8mm., black-and-white or color. Club members will pick the winners next February. The general contest is open to all members, with no restrictions on film length. Entries close Nov. 1.

★

NEW YORK CITY 8mm. Motion Picture Club wound up its club year by seeing "Duel in the Shade," made by Myron Sutton of Flagstaff, Ariz., which recently won HOME MOVIES' Movie-of-the-Month award.

★

SMOKY MOUNTAIN Movie Club of Asheville, N. C., has suspended meetings until Sept. 16 because of polio spread in the community.

Contrast . . .

• *Continued from page 481*

car and the pursuing gunmen in theirs cut into some of your highway scenes very nicely.

Then there's a scene in which the bandits overtake you, perhaps at another tourist camp. There's a fight, maybe, and you trick the thugs, capturing them by jumping out the window and then, while they search the room for the loot, bolt the door from the outside and back your car against the window to shut off that means of escape. The cops arrive and seize the robbers, you get the reward and return home rich and triumphant.

So far you've done a nice job; you've added an interesting, exciting story to your vacation film. But what about contrast?

Perhaps the thugs are comedy types. If so, you've already got the character contrast. If not, you want to insert it. How about a gas station attendant? The whole picture involves auto travel, so that would work in nicely. You introduce him with a scene at a gas station, where you ask for directions. The attendant isn't very bright, and the complexities of a road map offer fine fun possibilities as he tries to show you the route to wherever you want to go.

Maybe in his confusion he takes the $20 bill you've given him in payment for gas and folds it into the map he gives you. When he discovers it, he starts after you. Now you have four parties to use in the chase sequence: you and your family, the robbers, the cops and the filling station attendant. There are innumerable opportunities to use the mistaken identity routine here, the thugs believing the attendant to be a cop and the police thinking he's one of the gunmen.

In any event, the filling station attendant can provide the character contrast and the comedy relief.

For "around the house" films, you can introduce the contrast character as a salesman, a milkman, a gardner, a neighbor—almost anyone. He's not essential to the story, but he provides highlights just as important as the ones you spend hours arranging flood and spotlights to get.

MINNEAPOLIS Octo Cine Guild's Summer contest has Oct. 26 as deadline for entries. Films are limited to 200 feet.

★

DETROIT Flicker 8's marked one year of existence by holding a picnic recently, the first group outing of the members. Herman Callewaert is president of the club, which is limited to 25 members.

HOME MOVIES 1948 CONTEST

Entries Close September 30th

15 Trophy Awards

THE VER HALEN TROPHY — Sponsored by the publisher of Home Movies magazine, this is the grand prize in contest to be awarded the movie amateur submitting the best 8mm. or 16mm. film regardless of its classification . . . a handsome engraved trophy that is the winner's to keep!

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1st ..... Mounted trophy
2nd ..... Junior mounted trophy
3rd ..... Gold plaque

FAMILY FILMS CLASS

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2nd ..... Junior mounted trophy
3rd ..... Gold plaque

DOCUMENTARY CLASS

1st ..... Mounted trophy
2nd ..... Junior mounted trophy
3rd ..... Gold plaque

SPECIAL CLASS

For advanced amateurs, sound films, etc.

1st ..... Mounted trophy
2nd ..... Junior mounted trophy

ALSO—20 HONORABLE MENTION CERTIFICATES

ACHIEVEMENT AWARDS, TOO!
FOR PHOTOGRAPHY . . . FOR EDITING
FOR TITLING

HERE ARE RULES:

- Entries limited to amateur-made 8mm. and 16mm. films, sound and silent.
- Contestants must pay transportation of films both ways.
- All entries should be titled—at least with main and end title.
- No entries will be considered which have previously won awards in national contests. (This excludes club contests, of course.)
- Both reels and cans must bear contestant's name and address.
- Grading of sound films includes both discs and sound on film.
- List equipment used in making film.
- Films will be classified by the judges according to the category in which they are to compete, unless otherwise specified by entrant.

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MOLLY MOO COW AND THE BUTTERFLIES
MOLLY MOO COW AND RIP VAN WINKLE
THE GOOSE THAT LAID THE GOLDEN EGGS
TROLLEY AHOY
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729 Seventh Avenue, New York 19, N.Y.

13 Lens Rules . . .

o *Continued from page 482*

being photographed under specified conditions of lens and extension tube. They are:

$$u = \frac{F^2}{E} + E \quad \text{or} \quad u = \frac{F \times (F+E)}{E}$$

Where:

u = Object distance (Distance from lens* to object being photographed).

F = Focal length of lens.

E = Length of extension tube.

*NOTE—Although not entirely accurate, the front edge of the lens proper may be used as the measuring point and all measurements must be either in inches or feet or fractions of one or the other. Furthermore, unless the lens is set at infinity there will be a slight variation.

5—MAGNIFICATION RULE

To compare the relative sizes of the image on the film with the original size of the object being photographed, simply divide the image distance by the object distance*.

The formula being:

$$M = \frac{v}{u}$$

Where:

M = Magnification.

v = Image distance (Distance from film to lens).

u = Object distance (Distance from lens to object being photographed).

*NOTE—Although the size of the actual image on the film may seem comparatively small, it must be remembered that when this is projected on to the screen it will be tremendously enlarged—perhaps 40,000 times.

6—MAGNIFICATION RULE (With extension tubes for cinephotomicrography)

This rule is even more simple than rule number 5 and quite as accurate. The rule being that you divide the extension tube length by the focal length of the lens. Or, if you wish to calculate the desired length of extension tube to use for a predetermined amount of magnification, you multiply the focal length of the lens by the degree of magnification you desire and the result will then be the length of the extension tube to be used.

The formulas are:

$$M = \frac{E}{F} \quad \text{the other,} \quad E = M \times F$$

Where:

M = Magnification.

E = Length of extension tube.

F = Focal length of the lens.

7—LIGHT VARIATION RULE WITH EXTENSION TUBES

There is a formula which could be used but the rules I worked out are much simpler to remember and instantaneously determinable with any setup.

These rules are based upon the length of the extension tubes being used in relation to the focal length of the lenses. They are as follows:

If the length of the extension tube is the same as the length (focal length) of the lens, the iris must be opened up two full f. stops to compensate for the added spread of the image light.

Fo reach additional length of extension tube (equal to the focal length of the lens) the iris must be opened up one more full f. stop.

If, however, the entire extension tube is only about one-half of the focal length of the lens, then one full f. stop is sufficient to compensate for the spread of image light.

Of course the intermediate lengths of tubes would require proportionately more or less adjustment than the exact lengths mentioned, however, with the latitude of Kodachrome in cinephotomicrography the rules are entirely adequate. Furthermore, my experience has shown me that the above rules, due to their time saving, are far more satisfactory than the formula.

If you must be mathematically minded you can use the following formula:

The formula is:

$$f = \frac{f' \times F}{E + F}$$

Where:

f = The new f. value (new lens setting).

f′ = The original f. value as determined by the exposure meter.

F = The focal length of the lens.

E = The length of the extension tube.

I hope that you will find these rules as easy to use and as valuable as they have often been to me.



Film Material On Air . . .

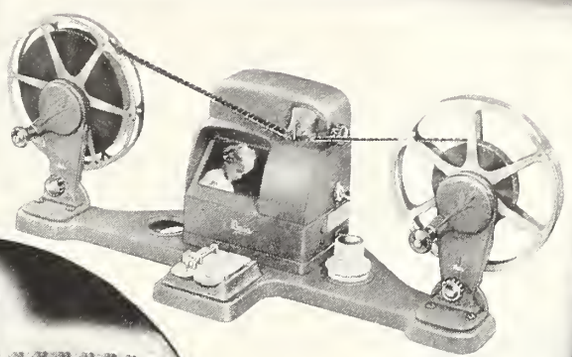
• *Continued from page 489*

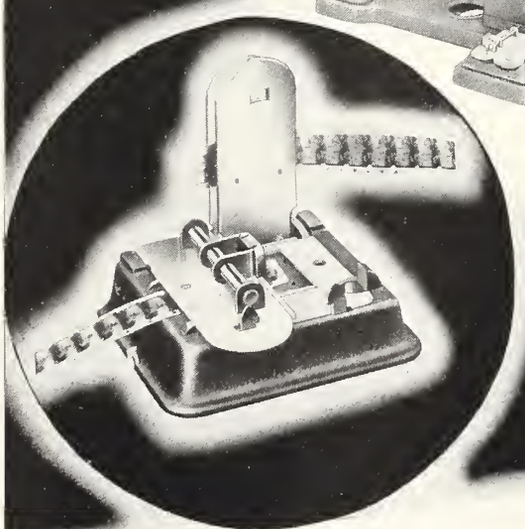
you with some professional help and to give the movie-maker valuable experiences.

These are just a few of the possibilities available to the amateur home movie maker. If you concentrate on these original ideas, you can create home movie productions which will be a delight to your guests and friends.

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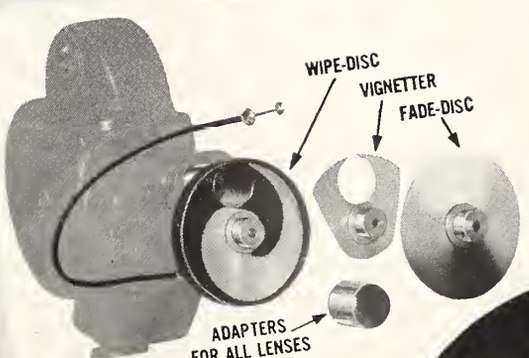
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What To Write About . . .

• *Continued from page 480*

site for new manufacturing enterprises," "Millville in relation to the surrounding farmers," "Millville is a well-run community," "Millville is a badly-run community"—and so on, through literally hundreds of possible angles.

Now, remembering that no picture is big enough for two ideas, we must decide, clearly and definitely, what one of the many possible ideas about the subject we have chosen is the one we want to utilize. As Jacquin points out, it is important that we think at this stage of ideas and ideas alone. We should not be thinking of running gags, or trick effects, or of particularly striking shots. Those things are never anything more than means to an end. That end is the clear expression of an idea, and if we start thinking now about the means, we shall soon reach the point where we won't be able to see the woods for the trees.

Note that while we stress the fact that a film should have only one idea, there may be legitimate subdivisions of that idea. For example, if we were showing Millville through the four seasons, there would quite rationally be four sections: Millville in the spring, Millville in the summer, and so on. A film is made up of sequences, or chapters, and, in a limited sense, each sequence is an idea—but if it is a good film, the sequence idea is a logical subdivision of the broad, general idea, and not an independent set of facts.

The best way to go about this is to put down the subject you have chosen at the top of a sheet of paper, then jot down, as they come to you, every single, solitary idea which that subject suggests to you. Just sitting and thinking about it easily deteriorates into idle daydreaming of the "wish-I-could-make-a-good-picture" school. Jotting things down is a wonderful preventive of that. Don't wait for a great idea. Put down the first idea that comes to you, uncritically. Good or bad, that idea will suggest two more. (This sounds so simple that a lot of people refuse to believe it—but the funny part of it is that it works. Try it!)

After a half-hour or hour of this, you will come up with an idea of some sort—we guarantee it. Not a world-shaking idea, perhaps, but an idea plenty good enough to get on with until something better comes along. If the selected idea has any vitality in it at all, it will get better as we work on it.

As a check on the definiteness of your idea, try thinking up a title for



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- Frank Lane & Co. 5 Little Bldg.
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BROCKTON
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- Hollywood Film Service 116 No. 9th Street

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the film. Not necessarily something clever and definitive, but just a working title. If you can't think of a suitable title for it, it is more than likely that the idea is still too vague and general to be considered an idea, and should go back for some more incubation.

Assuming, however, that we have an idea which is good enough to work on, what is the next step in the process of thnking it out? Here again, Jacquin comes up with a rather neat formulation of the problem. He divides the remaining chores into these gradual steps:

Selecting the material to illustrate the idea.

Putting this material into sequence.

Drawing up the shooting script.

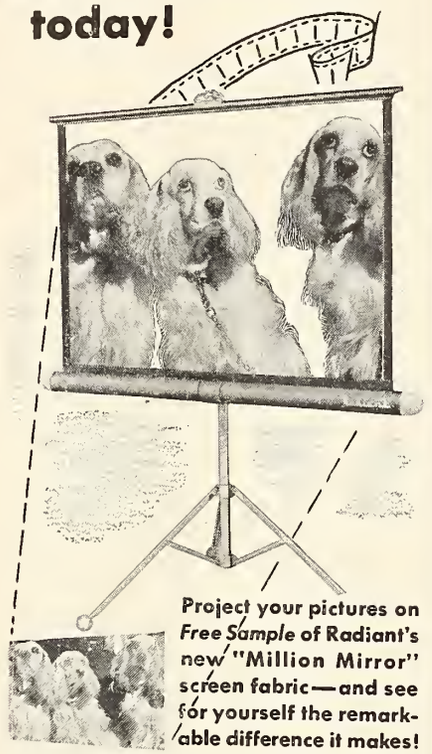
In this, we again are following the sound principle of doing it a little bit at a time. If we attempt to jump directly from the idea to the shooting script, we are likely to overlook many good bets. The longest way around will prove to be both the shortest and surest way home.

So we take another sheet of paper and put our selected subject and idea at the top. Then we note down absolutely everything that we might shoot to illustrate or explain this idea. Don't worry about the order they come in—yet. This is just raw material. Jacquin calls it "gathering the facts," which is an apt designation. Think over the places, the people, the objects, the effects, the actions, operations—everything that seems pertinent to your subject. Get plenty of these down—far more than you can use.

When you think you have pretty well exhausted the subject, it is time to pass on to the next stage, putting the material in sequence. That means that we want to put them into the smoothest continuity possible—and remember that *that word "continuity" means that each shot CONTINUES into the next.* (A lot of cine amateurs should be required to write that last

• *Continued on Page 501*

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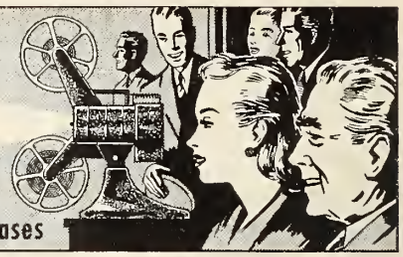
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YOUNG HOUSEWIFE ⟶

Made for the British Ministry of Education, this film describes the training of teen-age girls in the domestic sciences. It shows how pupils at a Scottish school learn to plan the housewife's day and to carry out various household tasks in such a way as to avoid later struggles with the trial and error method. British Information Services, New York.



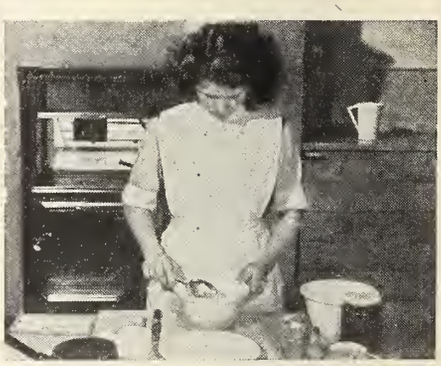
THE SEA URCHIN ⟶

Educational one-reel release featuring beautiful marine photography of the sea urchin and the starfish and their life cycles. Rental, $1.50; sale price, $45. 16mm. Sound. United World Films Inc., New York City.



⟵ **THE WICKED LADY**

Rank-Universal picture of murder, gold and reckless romance in 17th Century England, starring Margaret Lockwood and James Mason. Eleven reels, 16mm., with sound. United World Films, Inc., New York City. Rental $20.



⟵ **OYSTERS AND MUSCLES**

Castle Films anounces release this month of a new Abbott and Costello fun film, presenting the famous comedians in a roaring farce involving a champion wrestler. Abbott persuades Costello he can defeat the master of mayhem in the ring, and there are plenty of laughs throughout. Distributed through photographic dealers, film is available in two 8mm. and three 16mm. editions, including sound.



REQUEST ASSIGNMENTS

I would like to purchase or borrow, so I can have a duplicate made, any 8 or 16 mm. black-and-white or color film dealing with helicopters. My aim is to collect a film library on this subject. Norman S. Kossuth, 86 Cedarhurst, Detroit 3, Mich.

I am a World War II veteran and am interested in trying to locate some 8mm. pictorial scenes, colored preferred, of such places as Bombay, Cairo, Alexandria, Jerusalem, Bethlehem, Jericho, Tripoli, Bizerte, Naples, Bari and Venice.—J. J. Albrecht, 25 Joy Ave., Webster Grove 19, Mo.



What To Write About...

• *Continued from page 499*

sentence on the blackboard five hundred times.)

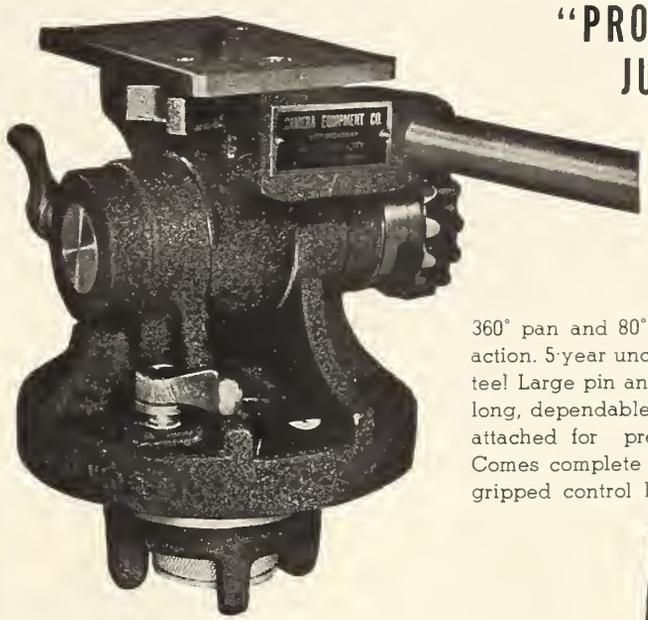
Each shot must bear some relationship to the shot ahead of it and the one after it. The simplest relationship is *Continnity in Time,* such as Morning, Forenoon, Midday, Afternoon, Evening. Another fundamental one is *Continnity in Space,* as Our Street, Our Front Yard, Our Porch, Our Front Door, Our Hallway, Our Living Room.

There are many other relationships which give continuity. Common sense will tell you what they are. For example: *Cause and Effect; Similarity of Shape; Similarity of Texture; Relation to a Common Idea.*

Study your list of material with this thought in view, looking for relationships. Shuffle them around (putting them on slips of paper or cards if you find it helps) until each item has some relationship to the item ahead of it. Discard those which don't fit into the scheme; they don't belong anyway.

When you have finished all of this — none of which should have offered the least difficulty—your scenario is finished and you are ready to write the shooting script. You will be surprised to find how easy it is, if you have established a plan which has true continuity built into it.

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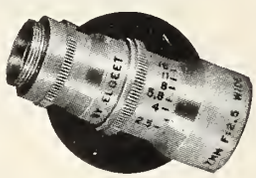
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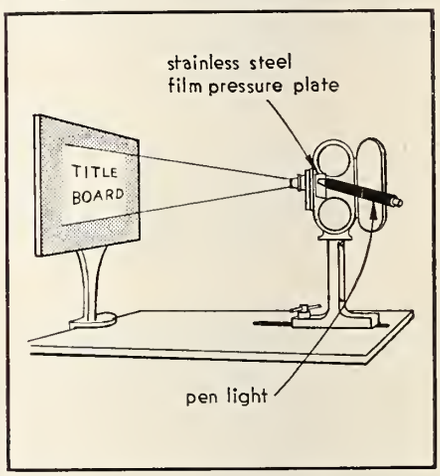
Cine Workshop . . .

• *Continued from page 493*

and soaked it in clear water for ten minutes, then put it in a one-gallon mixture of Eastman's Farmer's Reducer for about three minutes. I then washed it for 10 minutes more and dried it. The results brought the pictures out just as good and bright as though it had been developed properly at first. — *Elmer Amidon, Detroit, Mich.*

Alignment For Titles

Here is a convenient and foolproof method of determining alignment of camera lens with titling board: Mount the camera in the titler, open the side door and open the stainless steel pressure plate. Direct the light from a



penlight onto the shiny surface of the pressure plate. The light reflects off the plate, through the lens and onto the title board, outlining the field of the lens. By moving the camera on the titler mount, it is simple to align it properly.—*Sterling Lovett, Wrightsville, Ga.*

'Lock' For Reels

In using the cardboard spools on which processing companies return film for projection, I slip a pencil eraser of the push-on type over the end of the projector stud. This not only keeps the spool from falling off the stud, but permits rewinding.—*Warren Terrell, Waltham, Mass.*

Readers are paid $1 to $5 for ideas for gadgets, movie tricks and short cuts in movie making used in this department. Describe your gadget or idea briefly and submit it, with rough sketch or photo, to "The Workshop Editor," Home Movies, 553 So. Western Ave., Los Angeles,

Recent Reviews
OF READERS' FILMS

★★★ **THE CAMERA WIDOW'S REVENGE**, 250-ft. black-and-white, 8mm., by the St. Louis County Amateur Motion Picture Club. Here's a cute little story, well told on film, which speaks very well for the combined talents of this group—particularly as it's their first co-operative venture. The story is good: a husband who can't understand why his wife is always tired gets his comeupance when she and a friend borrow his ciné equipment and film her household activities for a day, then enter the reel in the movie club's contest. It wins the trophy, of course, and it also shows hubby that washing, ironing, shopping, cooking, minding the kids, etc., etc., add up to darned hard work. Photography is very good, except for a few outdoor shots that are overexposed. The few titles used are simple and good, but a bit too short; they're off the screen before one can finish reading them. Nice lighting on the indoor scenes, and extra-good trick effects in scene where wife collapses in a chair and visions all her many chores. A very interesting picture.

★

★★ **THE BABY'S BATH**, 200-foot sound-on-film 16mm. Kodachrome by John E. Klopfer of San Francisco, represents a conscientious effort to get away from the "snapshots on movie films" that constitute most pictures of infants. Using narrative and background music, the picture follows the documentary technique, opening with shots of San Francisco and the exterior of the hospital while the narrator tells that baby made her debut there. The picture shows the mother leaving the hospital with baby and a nurse, then a series of closeups of the infant. There is a shot of the church where the baby is christened, with the camera panning down from the tower to the doors, and various friends and relatives are introduced as they arrive for the christening. Then more closeups of baby being bathed, fed, and sleeping. Exposure is inconsistent, both exterior and interior scenes too often being overdone. Sound is good, as is choice of "Babes in Toyland" and a lullaby as background music. Proud papa has done what all proud papas do: found himself unable to cut the closeups of his baby (a remarkably pretty baby, by the way), with the result that some of them run interminably long on the screen. Few fades used are well done, and end title, "To Be Continued," is both well made and clever. No technical data given.

★★ **THE TRUE STORY OF POCAHONTAS AND CAPTAIN JOHN SMITH**, 200-ft. Kodachrome 8mm., by Walt Matson, Washington, D.C. Last month's HOME MOVIES carried the complete shooting script of this clever film story, which represents an ambitious undertaking for an amateur cinema fan. Here's a good story, well planned and executed, nicely edited and titled. There's only one thing about it that isn't good—and that's enough to spoil the whole thing: exposure. Either Mr. Matson didn't use a meter, or there was something wrong with the one he did use. Consistently, except for a very few closeup shots, the film is underexposed. Or maybe he forgot that Kodachrome requires greater exposure than black-and-white. At any rate, the bulk of the scenes look as though they'd been shot after sundown in the shadowy woods. Even the titles are so dark as to be almost unreadable. With proper exposure, this probably would have been a "Movie of the Month" and rated three stars easily. As it is, it misses.

★

★ **PRAIRIE POWWOW**, by W. G. Vincent, Hutchinson, Kansas. 175-ft. 8mm. Kodachrome. Parade enthusiasts might get a kick out of this color reel of a Western celebration, as almost the entire footage is devoted to parading cowboys, Indians, floats, covered wagons, etc. No attempt is made to tell a story, and one wonders what the occasion was for the celebration. There's an opening title, but no others—not even "The End." Photography is good, except for some distance shots which seem slightly out of focus. Color is good, too, and the Indian costumes and fancy cowboy attire are vivid enough to make effective Kodachrome footage. A few frames wobble slightly, perhaps because of a hand-held camera or unsteady tripod. No technical data provided.

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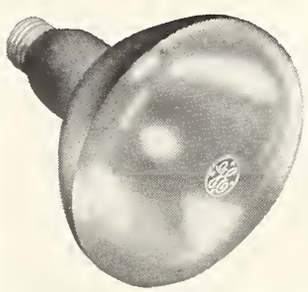
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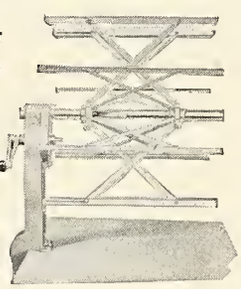
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I've Got a Problem

Processing Drum (Milton H. Greene, Philadelphia, Pa.)

Q—*I am planning to build a drum for use in home processing of 16mm. movie film. What size should it be to accommodate 100-foot lengths?*

A—A drum 16 inches in diameter and 21 inches long will take 109 feet of 16mm. film. The same diameter drum 11 inches long will take 50 feet. Capacity of other size drums can be determined by multiplying the diameter times pi (3.1416), which gives the circumference of the drum, equal to the amount of film that goes around the drum once. Divide this into the total number of feet to be held by the drum and take three-quarters of the answer as the length of drum necessary for 16mm. film. (One-half this number for 8mm. film.) Better leave an inch or two extra on the length in case film runs a bit long.

Mirror Shots (K. L. Beckman, Yonkers, N. Y.)

Q—*Some time ago you published an article on the use of a mirror to make trick film shots, but I can't locate it. Can you tell me when it appeared?*

A—The article you refer to undoubtedly was "Trick Shots With Mirrors," by Lars Moen, which appeared in the August, 1947, issue of HOME MOVIES. Copies of this issue are available for 25 cents each.

Telephoto Lens Field (K. B. Neuenfeldt, Grand Lodge, Mich.)

Q—*Can I use a 1⅜-inch telephoto lens for 4x5 title cards instead of a supplementary lens on the universal lens? If so, what distance?*

A—Assuming you are using 8mm. film, the 1⅜-inch lens would take in a 5-inch-wide field at a distance of 34,375 inches. It is unlikely, however, that it would focus down to give a clear image at such a short distance.

Filming Movie Screen (A. E. Landino, New Britain, Conn.)

Q—*Is it possible to obtain good results in taking pictures of a movie being projected on a screen, using a 16mm. Kodak magazine with f 1.9 lens?*

A—It is not possible to get good results of pictures taken from a movie screen. The reason for this is that there is always the danger the shutter of the camera may be closed while the shutter of the projector is open or vice-versa.

Shooting Neon Signs (Peter Sommer, Bridgeport, Conn.)

Q—*I would like to take some movies of neon signs at night, using color film for artificial light with a Bolex H-16 camera with Wollensak f 1.5 lens. What speed and f stop should I use?*

A—For shooting neon signs at night, using only the illumination provided by the signs, you would get best results by giving the greatest possible exposure. You should use your f 1.5 lens opening and the slowest possible speed. If you use 8 f.p.s. as your speed, animation on the signs of course will move very rapidly when the film is projected, but exposure probably would be far better than could be obtained at 16 f.p.s. or more.

Color Processing (Gennaro Capaldi, Watertown, Mass.)

Q—*I have followed directions for developing film at home, and have had successful results for an amateur. Are you able to supply me with directions for developing color film?*

A—Color film processing, while much more difficult than black-and-white, is done successfully by some amateurs. Kodachrome can only be processed by the Eastman Kodak Company, but directions for home processing Ansco color film are contained in a new book, "How to Process Ansco Color Film," just off the press. It is available from HOME MOVIES for $3.

Hawaii . . .

• *Continued from page 487*

a film record of the coffee industry, and perhaps as a final scene, a shot of Mauna Kea, the mountain with tropical snow.

May Day, or Lei Day as it is called in Hawaii, is particularly a movie making holiday. The day itself is a holiday of flowers and festivals from sunup until sundown, and your camera lens can capture the elaborate display of millions of flowers, the dress parade of a dozen nations in full costume, the coronation of the Lei Day Queen, the dances of the natives depicting words in motion and rhythm, plus all the pictorial grandeur of a tropical paradise.

The hours you spend in filming Hawaii will prove both educational and enjoyable, and the reels you take there will be a pleasant and colorful addition to your film library.

How The Pros Do It . . .

• *Continued from page 483*

THE WALLS OF JERICHO

Directed by John M. Stahl. Produced by Lamar Trotti. Director of photography, Arthur Miller, Art direction, Lyle Wheeler, Maurice Ransford. Film editor, James B. Clark. Special photographic effects, Fred Sersen. Sound, Alfred Bruzlin, Roger Heman. Starring Cornel Wilde and Linda Darnell. A 20th Century-Fox picture.

Lucky it is for the amateur that he does not customarily have to waste much time on costly and time-consuming research. For big productions, months and sometimes years are spent to get the necessary data before production can begin. How detailed research has to be is exemplified by pains taken by the Twentieth researchers for "The Walls of Jericho," who meticulously informed the director that in 1908—the period in which the story is laid—eggs sold at 18 cents a dozen and bacon at ten cents.

This picture marks cinematographer Arthur Miller's 38th year in motion pictures. He got his start with the original "Perils of Pauline," at which time he got as much as the star of the picture: five dollars a day.

★ ★ ★

SORRY, WRONG NUMBER

Produced by Hal Wallis. Directed by Anatole Litvak. Photography, Sol Polito, Art director, Hans Dreier and Earl Hedrick. Process photography, Farciot Edouart. Edited by Warren Low. Sound recordings, Jean Merritt and Walter Oberst. Music score, Franz Waxman. A Paramount picture.

Murder via a phone is an unusual plot and it called for an unusual camera handling, unusual work for sound crews. Twelve players were used as "invisible actors," just as voices. They were telephone operators, hospital nurse and morgue attendant—never seen but often heard. The "unseen" actors were cast for the characters they were to portray with the same care as the visible ones. To avoid the stilted effect of cued dialogue, dual sound channels were used to record on and off stage lines so that the natural speech and interruptions during a phone conversation would sound natural.



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Revere 88—f/2.5	77.50
Revere 88—f/1.9	104.50
Revere 99—turret f/2.8	110.00
Revere 99—turret f/1.9	137.50
Revere 70—Magazine f/2.8	137.50
Revere 70—Magazine f/1.9	156.00
Revere 60—Magazine turret f/2.8	162.50
Revere 60—Magazine turret f/1.9	187.90
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Franklin magazine f/1.9	127.50
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Universal Cinemaster II f/1.9	96.75

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Graflex B with Kodak Ektar f/4.5	157.50

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P. M. TITLER



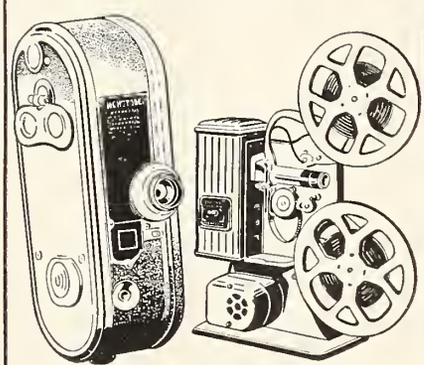
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News of What's NEW . . .

In Home Movie Equipment And Accessories

Projector Stand

A new portable projector stand that folds to suitcase size, holds film reels and offers a firm base for the film projector is the "Porto-Projector Stand," developed by George Drezin, sales manager of S & D Mfg. Co. Top of the stand is 15 x 20 inches. Three tubular legs are rubber tipped and friction con-



trol lock mechanism prevents their slipping when unit is in use. Two models are offered: Model A for silent and small sound projectors sells for $28.50. It's about 36 inches high. Model B is for heavy sound projectors and is listed at $36.50. It is approximately 41 inches high. Full information is available from S & D, 220 5th Ave., New York City 1.

Studio Stand

New stand announced by SunRay Photo Co. of New York has a head that revolves completely or angles to any position, up and down or sideways. All-metal stand is portable, adjustable and folds to 40 inches. Hand crank and gears provide elevation to six feet. Price is $65 plus $9.75 tax.

Free Titles

Kryptar Corp. of Rochester, N.Y., now gives free titles to users of Kryptar 8mm. film. Each box of film contains a gummed sheet of 25 varied titles. The purchaser clips out one appropriate to the movies he takes and pastes it to the inside cover of the mailing carton. When the processed film is returned from the Kryptar labs, the selected title is attached in place of the usual blank leader.

Cine-Script

Aid to home-movie makers in producing photoplays is new "Cine-Script" packaged production unit, including an original story adapted for screening,



plus 25 printed titles, as well as detailed instructions for producer, director, cameraman and film editor. Suggestions on wardrobe, props and titling also are included. Choice of six stories, including a western, children's tale, comedy, mystery, love story and a school adventure, is offered. Easy step-by-step instructions make story filming simple.

Price for each "Cine-Script" is $2.95 from dealers or from "Cine-Script," Los Angeles.

Book On Color

"An Introduction to Color," completely descriptive and non-mathematical book on color by Ralph M. Evans, superintendent of color quality control at Eastman Kodak Co., has been put on the market. The volume covers the physics, physiology and psychology of color, writen to be understandable to the person with little or no knowledge of these subjects. Price of the book is $6.

Film Reel Clip

Rel Manufacturing Co., Los Angeles, is marketing a new clip, known as the Rel-On Film Retainer, which holds film neatly on reel and can be used for quick splicing when projecting. It consists of two film clips held together by a small spring, and comes in either 8mm. or 16mm. size. Price is 25 cents each; 5 for $1.

Adapter For Meter

Weston Electrical Instrument Corp. now offers a simple light adapter, the Weston Invercone, for use with Weston

Master Universal exposure meters, models 735 and 715. Device permits ready conversion of meter for incident light, snapping into place over the photocell and usable with both the high-light and low-light scales. Price is $3.

Case For Revere

Ruko Company of New York City has a new "Rite Kase" compartment case for Revere 16mm. magazine turret camera that accommodates the cam-



era with the fixed telephoto lens attached. Special pockets for extra film and exposure meter also are provided. Price of the cowhide case is $16.50.

Fibre Foil Letters

A new type of letter to meet demands of color movie-makers is the Fibre Foil line offered by Prospect Products Co., Mount Vernon, N. Y. Theatrical designed letters are bold condensed to bring out the embossed designs. Capital letters are 15/16 inches high; lower case approximately 7/8 inch.

The letters hold without pins, glue or adhesive on a background processed with a rayon fibrous material which stands on end. Fibers on background and backs of letters interlock. The letters also hold to any cloth or fiber material. For use on glass and cellophane a special adhesive is needed.

The letters come in kits ranging in price from $1.50 to $6.45. Available in choice of 22 colors and designs.

Project-O-Stand

New fully adjustable Safe Lock Project-O-Stand model No. 201, known as the "Professional," is now available. Featured is its ability to straddle a row of seats where no center aisle is available for setting up projector. Two legs rest on the floor, the third is shortened and rests on a seat. Single-action Safe-Lock clutch instantly locks all three legs at once to table top. Unit folds easily and has built-on luggage handle and straps. Outfit weighs about 6 pounds, sells for $16.95. Full data available from maker, American Products Co., 2287 Hollers Ave., New York City 66.

Projection Reel

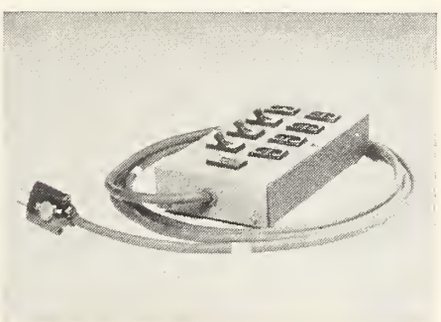
New projection reel made by Amerline, Inc., of Chicago is claimed by manufacturer to have many superior qualities. Available in sizes for 50-ft., 8mm., and 50 and 100-ft., 16mm., reels are on hand in any quantity. Precision molded of styron, reel won't bend or warp, snapping back instantly into shape if flexed or bent. Neither will it peel, chip or corrode.

Title Kit

Super Titler, made by Super-Cam Products of Forest Hills, L.I., N.Y., provides 500 assorted 1-inch die-stamped felt letters in white and two colors and three different title backgrounds in a kit for $3.95. A small set, selling for $1.50, contains 125 letters and one color background. The backgrounds, 10½ x 13½ inches in size, are made of cardboard surfaced with flock to hold the felt letters.

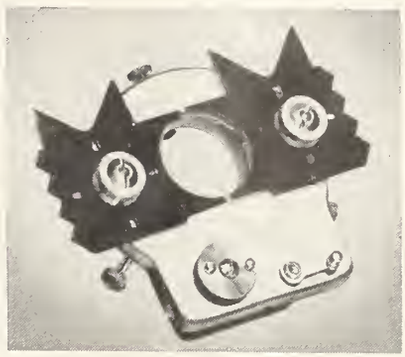
Control Panel

Improvements in the "Control Panel" unit made by Ewart & Koch of Cambridge, Mass., are listed by the manufacturers. The new model embodies changes in switch and receptacle ele-



ments and uses 15 amp. 115 v. switches. A 1/12-watt red neon pilor light shows active current supply and helps locate unit in the dark. Unit has three single outlets controlled by individual switches, two live outlets, bus bar wiring for maximum current capacity, unique fused attachment plug with two 15 amp. fuses and rubber feet. Demountable clips for wall mounting are available. Price is $10.95.

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Your G. E. Meter . . .

• *Continued from page 486*

is used a very simple arithmetic calculation is made. The meter alone without the hood will read from 0 to 70 foot candles of incident light. If a 10X mask is snapped on, all readings are multiplied by 10, thus the meter reads from 0 to 700 foot candles. If a 20X mask is used, the meter then will read from 0 to 1400 foot candles, and if a 100X mask is used the meter will read from 0 to 7000 foot candles. This is easy to remember and, as a matter of fact, you can't get confused as all the masks are clearly marked. For example, if you were using a 20X mask and the meter read 35, you would consider that as 700 foot candles. If you used the 100X mask and read 25 on the meter scale, this would be considered as 2500 foot candles. Simple enough, isn't it? Just remember that the hood of the meter is not used, only the masks.

To determine when to use each mask is also easy. Outdoors we find the greatest amount of illumination, so we naturally would start by using the 100X mask. Should the readings fall too low on the scale, just replace it with the 20X mask, and if still too low, use the 10X mask. It rarely is necessary on a sunny day to make these changes of masks. I mention it merely as the natural order of procedure in interchanging the masks. If you try the masks on the meter a few times yourself, you will easily see how this plan works. Avoid letting the pointer of the meter shoot across the scale as this may damage the mechanism, which is very delicate. On indoor shots, where the light usually does not run very high, a 10X mask usually will do, and sometimes where the light is poor, the meter can be used alone without masks. I find that most indoor work with a couple of lights at a moderate distance can be handled by the meter alone without masks, but as a rule the 10X mask is about as high as is needed.

With this set of masks instructions are supplied which include the use of your calculator hood as well as some other factors. The system which the author has devised makes this unnecessary. The hood is used only when reflected light readings are to be taken. An instance of this might be a street scene taken from a window above, where you have no way of reading light falling on the subject from your position an dmust take a reflected light reading of the light reaching the camera position from the street. Of course there are many other uses of reflected light readings, but we will not discuss

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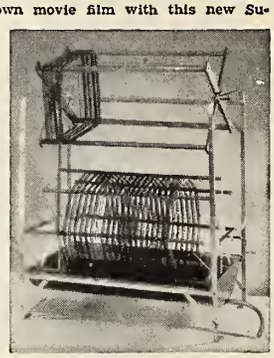
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A.S.A. INDEXED EXPOSURE TABLE FOR DIRECT FOOT CANDLE READING CONVERSIONS

A. S. A. INDEX	Lens stops to be used at 16 frames speed 2.8	4.0	5.6	8.0	11.0	16.0	22.0
8	700	1400	2800	5600	——	——	——
10	560	1100	2200	4400	8800	——	——
16	435	870	1750	3500	7000	——	——
20	280	560	1100	2200	4400	——	——
32	170	340	680	1350	2700	5400	——
40	140	280	560	1100	2200	4400	——
50	110	220	440	880	1750	3500	7000
64	90	180	360	720	1450	2900	5400
80	70	140	280	560	1100	2200	4400
100	55	110	220	440	880	1750	3500
120	45	90	180	360	720	1450	2900

Outdoors when f-22.0 is called for, a K-2 yellow filter can be used over the lens with black-&-white film only and the camera lens set at f-16.0.

them here. All that is required with the author's method is the chart printed at the top of this page, and the mechanical part of the G.E. meter. No calculations are necessary.

The guide numbers given on this chart were derived from the formula on incident light (measurement of light in foot candles) as used in photography and some other published data which the author investigated on films for motion picture use. The combined information resulted in this chart, the use of which will produce excellent exposed color or black-&-white movies or stills. Since most films are now rated in A.S.A. exposure indexes, the chart uses this method, but a convenient conversion table follows for those who prefer to work with G.E. or Weston Ratings.

To use this chart with your meter is a very simple matter. The reading obtained with your meter or without the mask, as the case may be, is compared with the nearest number on the chart reading under the proper exposure index for the film in use in your camera. Then, reading across to the column marked lens openings. you will find the proper lens setting for your camera when operating at the normal speed of 16 frames per second. To simplify reading, I fold the chart up on the vertical lines so that the column with the proper film speed is matched up next to the lens opening column. In that way I can quickly read the lens opening without looking across a row of figures.

Let's take an example of how this chart is used. Assume using a film with an A.S.A. speed of 40, and meter reads 19; using mask marked 100X—actual reading is then 1900 foot candles. Nearest number under 40 on chart—1440. Set lens between f-11.0 and f-16.0.

Assuming a film with a speed of 100 A.S.A., and meter reads 20; mask used is the 10X—actual reading is then 200 foot candles. Nearest number under 100 on chart—150. Read to left and set lens at f-5.6.

For the more experienced worker, here are a few additional tricks this chart will do. For instance, if you are using a K-2 yellow filter, all that is necessary is to read the line above the one indicated, which will give you a factor of 2X exposure. For other filters simply remember that each line reading to the top of the column doubles the previous exposure below.

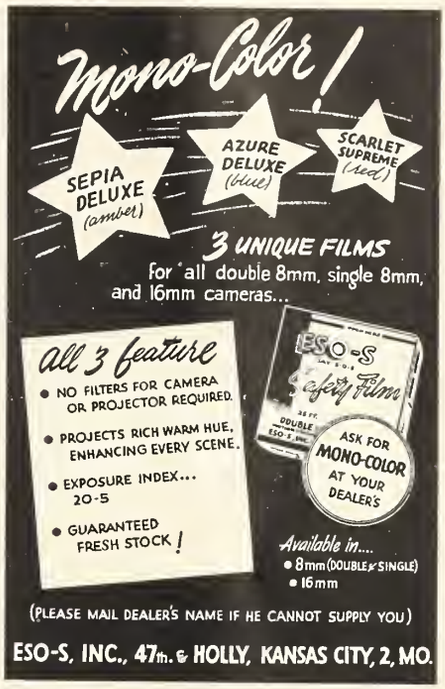
Should you wish to operate the camera at speeds other than normal, or 16 frames, the following chart will be useful:

At 8 frames per second—use 1 stop smaller
At 12 frames per second—use ½ stop smaller
At 24 frames per second—use ½ stop larger
At 32 frames per second—use 1 stop larger
At 64 frames per second—use 2 stops larger

For most amateur work, especially for the hobbyist who takes movies for family amusement in a non technical manner, the chart giving exposure comparative numbers will be used as is, in the manner illustrated in the examples given following it.

For your convenience, the table below gives conversions from the A.S.A. system used in this article, to G.E. and Weston film speeds.

Weston	G.E.	A.S.A.
6	10	8
8	12	10
12	20	16
16	24	20
24	40	32
32	48	40
40	64	50
50	80	64
64	100	80
80	125	100
100	150	125



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Bulk Film Leader . . .

• *Continued from page 484*

compartment. The 1/16-inch opening for the film passage in both the raw film compartment and the camera reel holder is lined with black velvet ribbon, the nap of the material intermingling to prevent light leakage. (Fig. 7.)

Two 4x4-inch pieces of 1/4-inch plywood make the front and back of the camera reel compartment, both being covered with black velvet. The back is nailed on and the front cover held by four 1/4-20 bolts, 1 3/4 inches long, with wingnuts, one in each corner of the unit.

The entire unit is then fastened to the base, as close as possible to the splicer.

I used an old Excel rewinder, removing the top of it, and fastened it to the unit by drilling a hole in the back of the compartment big enough to take the rewinder bearing.

The set screw which holds the rewinder crank is removed and the hole tapped to take a 6-32 thread, then a 6-32 bolt, 1½ inches long, is threaded into the hole after the head is removed. An aluminum paper binder, such as is sold in most stationery stores, is rethreaded with the 6-32 tap; this is put on the bolt with the flange down to keep the handle from falling out. (Fig. 8.)

A similar aluminum paper binder is used to hold the camera reel in place. (Fig. 9.)

An attachment to bridge the gap between the two film containers is then made out of one-inch plywood, as shown in Fig. 10. The 1/16-inch slot is lined with black velvet. This carrier block piece fits in place after the splicer has been raised, and the film passes through the slot. The piece must fit tightly into the space between the raw film container unit and the camera reel unit to prevent fogging as the film passes between the two. The slot must match those of the two compartments.

A 16mm. 400-foot reel is used to hold the raw film—in my case, 400 feet of 8-8 film.

In use there is about a half-inch of film always extending from the raw film holder to splice onto. I splice a leader onto the end of the film, winding onto the camera spool all but the end needed for splicing. After completing the splice, the splicer is raised and replaced with the velvet-lined carrier unit shown in Fig. 10. After winding 25 feet of film onto the spool, I remove the carrier unit, cut the film and splice on another piece of leader.

A piece of Scotch tape is put on the end of the leader, which is then wound up; the tape prevents the film from unwinding when the reel is removed.

With my outfit, 75 turns of the handle put 25 feet of film on the spool.

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Amateur Drama . . .

• *Continued from page 479*

It may prove desirable to have two cameras taking at the sametime and in this case there should be two camera crews. An assistant director is necessary if both cameras are operating on separate sets in different locations. It is generally wise to provide an assistant in every case if the club is large enough, for should one be absent due to sickness, business or other reason the production will still run smoothly.

Cameras should be matched so that frame lines will be identical. It is a simple matter to splice lengths of film together which have been shot in the different cameras. Run the film through the projector without changing the frame line setting to see which are to be satisfactorily used in the production. Those in which the frame line matches the original setting will be O.K.

While on the subject of matching equipment it is important to speak of meters. It is surprising what a variation there can be in meters, and, what is more, how readings will vary—depending upon who takes them. Two persons with identical makes of exposure meters will usually come up with two different answers as to light conditions. Yet, surprisingly enough, the pictures come out well exposed in most cases. To avoid confusion during the actual takes, it is best to stick to a single particular one meter during the whole production.

When it comes to lighting, that is where a group effort is required. All the photofloods of the whole club are generally needed and useful. It is usually possible to light up a stage by substituting photofloods for the footlights and toplights. However, it is almost impossible to get too much light, so all will be useful. Extension cords, fuse boxes and all the lighting accessories require plenty of help, so be sure to assign enough members to the lighting group.

With the advent of sound on wire and tape, recording is becoming feasible for amateur groups. It is now possible to record sound along with the filming fairly inexpensively, although the quality sometimes leaves much to be desired. However, the opportunity is there and by continuously experimenting, improvements are bound to result. The ease of recording in this manner has much to commend it, for playbacks can be made immediately. Proper placement of microphone is readily found by simply recording for a few seconds, then playing back at once. Also the cost is not prohibitive.

So, for the president or secretary of a cine club, here is an opportunity. Generally it is upon these shoulders that the responsibility falls for keeping up club interest.

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Cine Roundup . . .

• *Continued from page 470*

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A leaflet called "Index and Guide to Enemy Patents vested in the Attorney General as of January, 1947," containing general information about the availability of enemy patents is available free from OTS or the Alien Property Custodian. Copies of individual patents may be purchased from the Commissioner of Patents, U.S. Patent Office, Washington 25, D.C., for 25 cents each. Orders must specify the serial number of each patent desired.

TV Production Unit

Martin Murray Productions, 16mm. film producers, has set up a separate production unit for commercial television films. Frederic A. Brune, European producer and director, heads the unit under executive supervision of Murray and his partner, Harry Revel. Buddy Feyne is music and story supervisor for the unit. Series of musical films has already gone into production.

Projector For Church

Presentation of a 16mm. Ampro sound projector to the Unitarian Church of Erie, Pa., was made by Ned Depinet, executive vice-president of RKO Films, as part of the church's 50th anniversary observance. The gift was in commemoration of the donor's father.

International Film Exhibit

The Second International Motion Picture exhibit will be held Nov. 3 to 6 at the Cincinnati Art Museum. Amateur movie makers wishing to enter films may obtain entry blanks from the PSA Exhibition Committee, 3756 Middlebrook, Cincinnati 8, Ohio. Deadline for entries of 8 and 16mm. film is Oct. 6.

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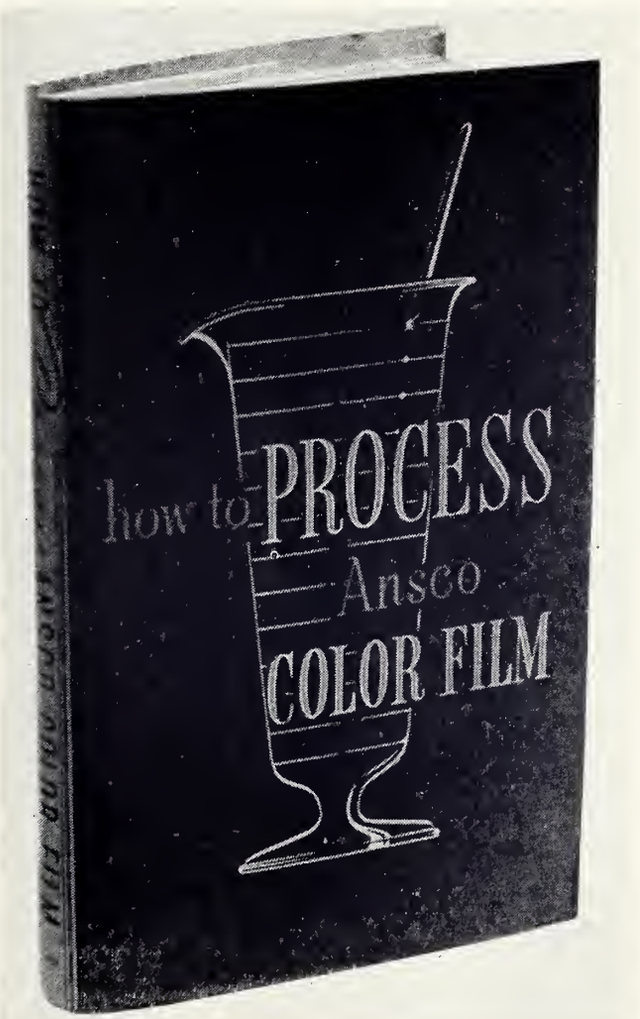
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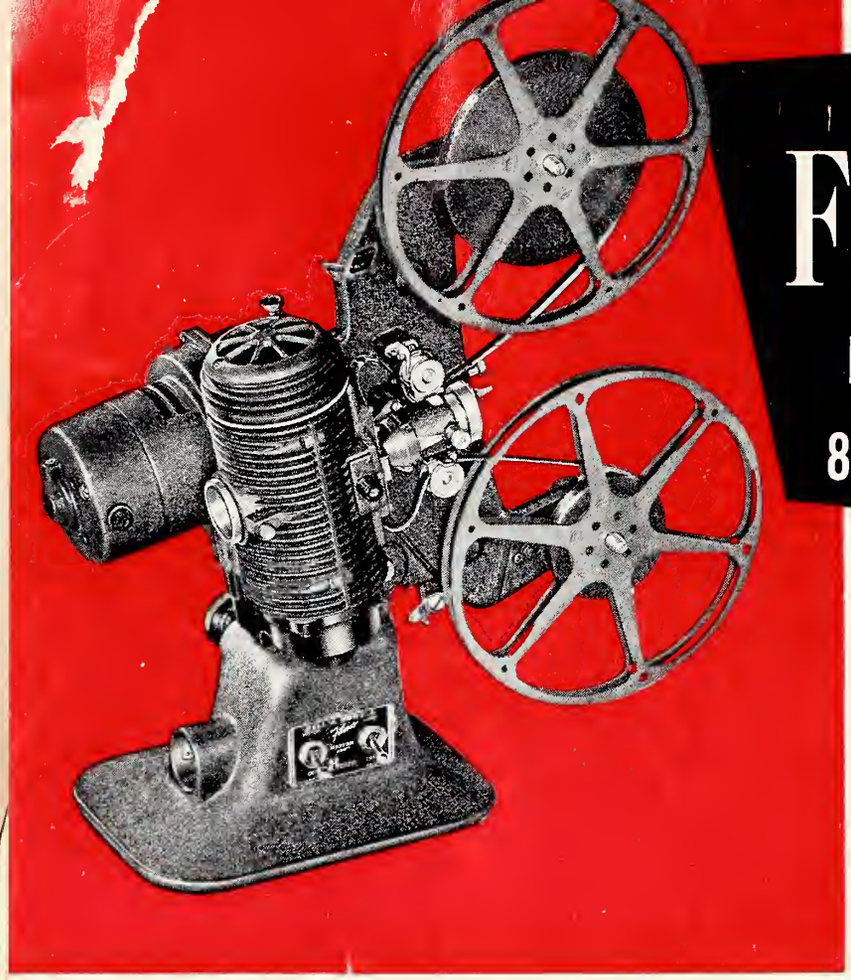
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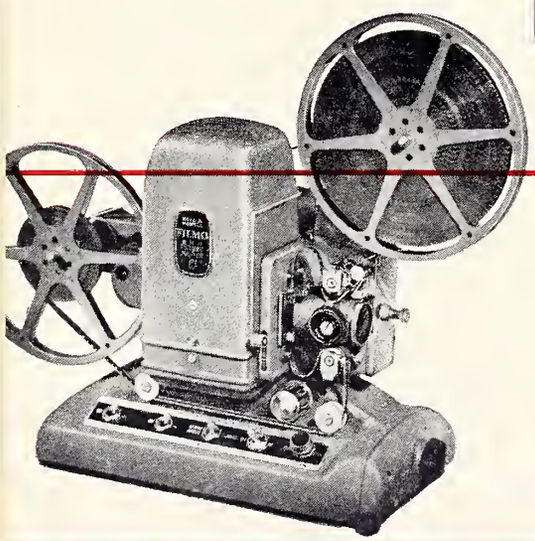
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Home Movies



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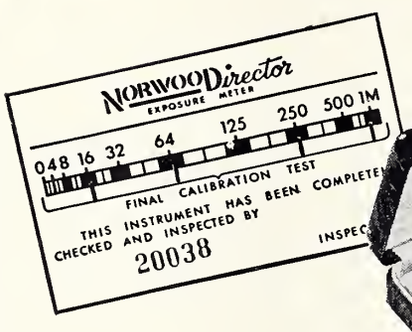
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HOME MOVIES

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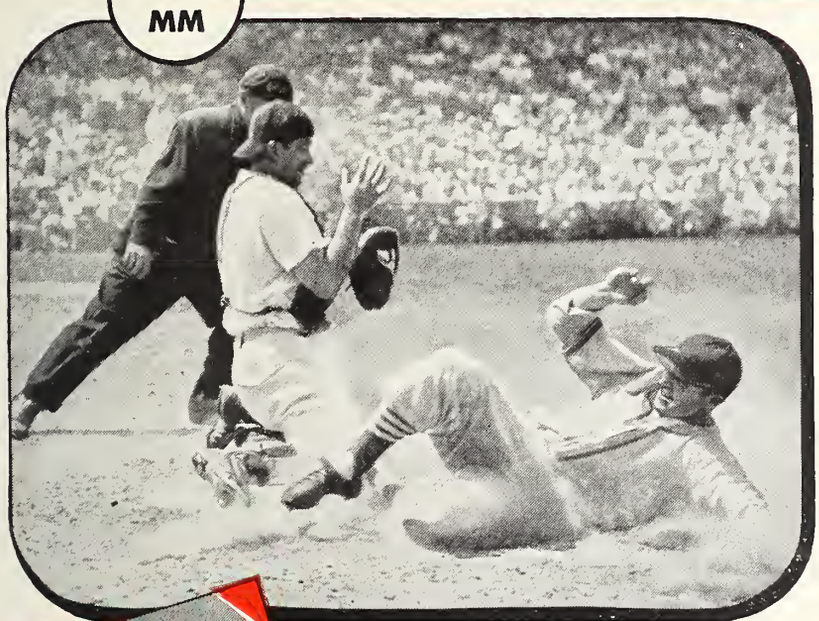
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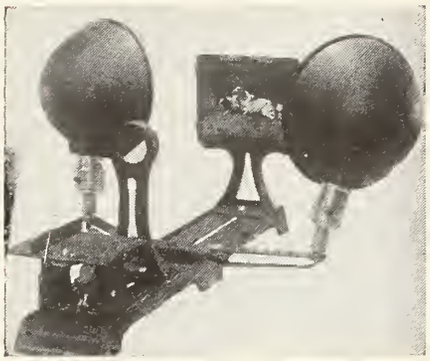
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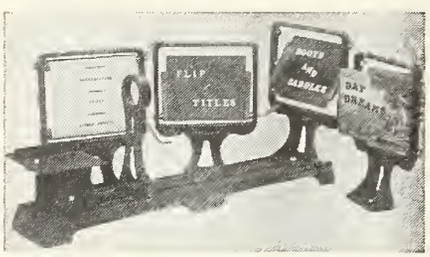


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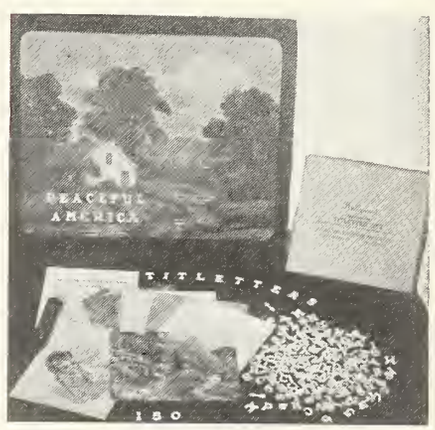
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CINE roundup

Brief Topics Of Interest In The Realm Of Movie Making

Contest News

Entries in HOME MOVIES' annual contest have been pouring into our offices at a tremendous rate, and the judges are already struggling with the major task of viewing and evaluating the hundreds of films submitted.

Judging of films in the contest is a fascinating and enjoyable experience, as the privilege of seeing so many fine pictures is one that few people ever have. But the task of selecting the winners is a difficult one, requiring, as it does, the selection of only a few from among the many fine entries to receive awards.

Many factors enter into the judging, among them audience appeal, technical achievement, photographic excellence, editing, titling, continuity, equipment used, and many other things.

And among the many fine films submitted there are, naturally, a few that are not good. But even the worst are screened from start to finish in hope that the next sequence or scene will be so outstanding and fine that it will merit recognition.

To all those who have entered the contest, HOME MOVIES offers its sincere thanks. To those who failed to submit entries, we extend a hearty invitation to compete next year. Why not start now planning your 1949 prize winner?

P.S.A. Conclave

Motion picture making comes in for a major share of attention at the annual meeting of the Photographic Society of America in Cincinnati, Nov. 3 through 6.

Frank Richterkessing of Louisville, Ky., will speak on "How to Start a Movie Club"; Belgrave S. Gostin of Chattanooga, Tenn., will discuss "Electric Remote Control Units for Movie Cameras"; Dennis R. Anderson of New Castle, Ind., will talk about "Title Backgrounds By the Experts"; George S. Johnson of State College, Pa., "Home Movies in Agricultural Education"; Harris Tuttle of Rochester, N. Y., "Making Movies of Football"; Mrs. Warner Seely of Cleveland, Ohio, "A Challenge to Your Talent"; Larry Sherwood of Kansas City, Mo.; "Direct 16mm. Production"; Rev. Harold L. Patton of Rochester, "Organization of an Educational Film"; M. G. Tomsley of Park Ridge, Ill., "Photometric Calibration of Motion Picture Camera Lenses"; Charles H. Coles of Richmond Hill, N. Y., "How to Make a Movie"; Joseph A. McDonald of New York City, "Motion Pictures in Criminology."

Guard Against Fire

Fire prevention week, Oct. 3 to 9, emphasizes the need for guarding against senseless waste.

The Fire Protection Institute lists faulty electrical wiring and equipment and misuse of electric facilities as the second leading cause of fire in business and industry; homes are no less menaced. Every home movie enthusiast should take time frequently to check his projection and other electrical equipment, to insure that insulation, plugs, wiring, etc., are in good condition.

Care and thoughtfulness can save lives and property.

Humane Group Contest

For the fifth year, the American Humane Association is sponsoring a 16mm. motion picture contest for amateurs, with a $200 cash prize for the winner. Designed to encourage love of animals and their proper care, the contest is open to films ranging from 200 to 800 feet, black-an-white or color.

Complete details are available on request from Motion Picture Contest, the American Humane Association, 135 Washington Ave., Albany 6, N. Y.

Best Photography List

Best photographed pictures made by professional studios are listed in the Film Daily Poll for 1947-8, in which nation's newspaper and radio film critics and commentators cast ballots.

They are "Duel in the Sun," shot by Lee Garmes, Hal Rosson, Ray Rennahan, Charles P. Boyle, Allen Davey; "The Naked City," William Daniels; "Black Narcissus," Jack Cardiff; "Green Dolphin Street," George Folsey; "Great Expectations," Guy Green; "Treasure of the Sierra Madre," Ted McCord; "Captain from Casatile," Charles Clarke and Arthur E. Arling, "The Fugitive," Ga-

• *Continued on Page 547*





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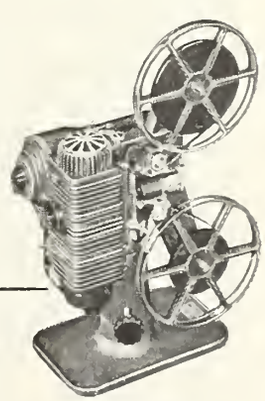


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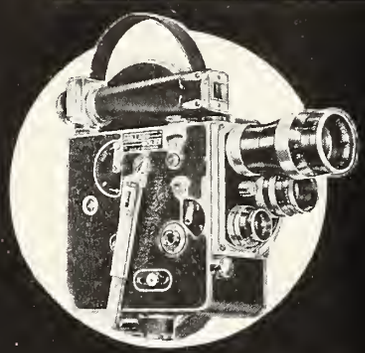
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Yvar 15mm (Wide Angle F2.8 ..... $ 78.75
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Kodak 15mm (Wide Angle) F2.7 ..... $ 72.08
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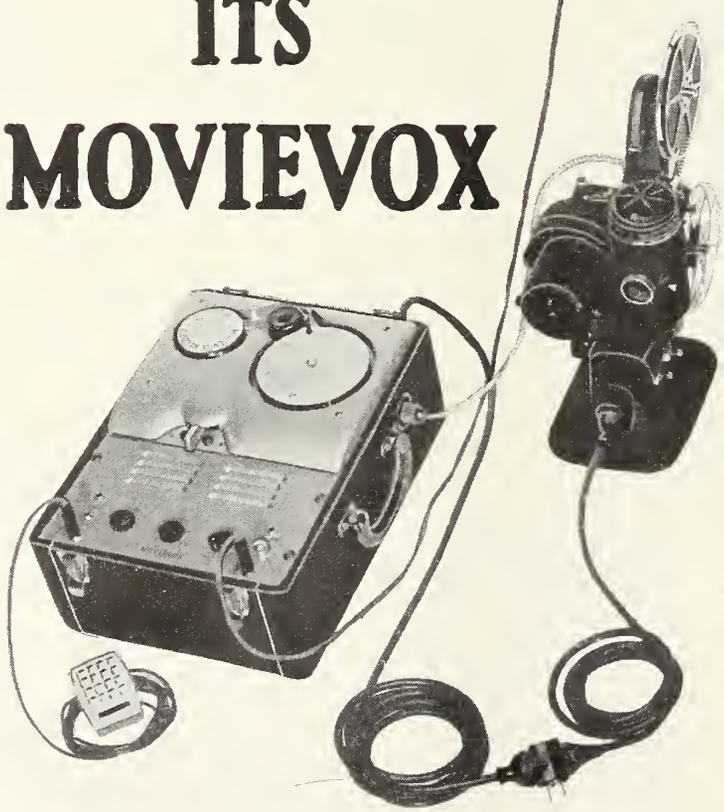
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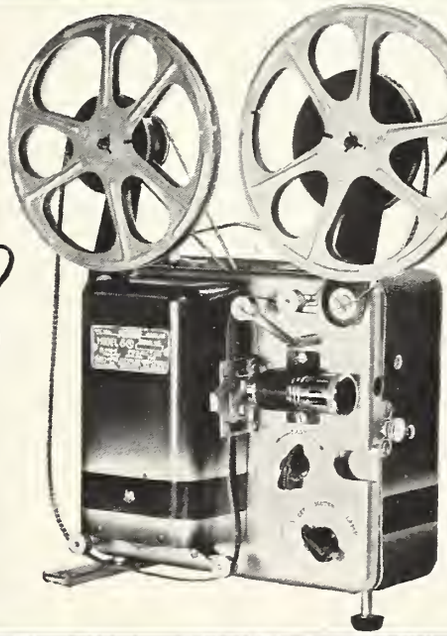


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TIMELY TITLES

By EDMUND TURNER

★ COLOR titles for color films are offered here in these seven drawings fresh from the artist's board. They're just the right size to fit your typewriter titler, using a 5-diopter auxiliary lens at a distance of eight inches. You can use them with black and white film, too, or add other desired colors with water-color, showcard paint or crayon. Cut them out, mount them smoothly on cards and file them away until you're ready to use them.















Trickery For Hallowe'en Films

Laughs and thrills go along with special effects that are easy to create in home movie making, and the weird results are right in keeping with the ghost and gremlin spirit of All Saints' Eve.

By H. A. ROBINSON, MRST,
Bebington, Cheshire, England



DISTORTION shots such as these can add laughs and thrills to your Hallowe'en films. The effect on the left is achieved by having the lens slightly askew, the mottled background resulting from reticulation caused by dipping the film in hot water. The effect on the right is achieved by shooting in a wavy mirror.



HALLOWE'EN offers a perfect occasion for making what we in England call a "Tom Fool" film, which combines plenty of laughs with a bit of breath-taking mystification.

It's all very simple to do, for the amateur's sub-standard cine camera is just as capable of taking fantastic shots as any of its full-sized brothers in the big studios.

The possibilities are limitless, but perhaps the few ideas suggested here will give some indication of the type of abnormal scenes that can be made. Of course, a "Tom Fool" film can be made at any time, just for laughs, but Hallowe'en does offer fine potentialities for having your ghosts and gremlins do things no mere mortal could do.

Titles, of course, should be weird; silhouettes of witches, black cats and gleaming pumpkin heads make good background designs.

Suddenly a full face appears on the screen, looking very average. Mysteriously the end of the nose goes flat and squashed, as does the tip of the chin. areas on the forehead and the extended tongue. The effect is rather startling, especially when the face snaps back to normal and everyone wonders whether they've been seeing things.

The trick? Well, the subject was taken through a pane of clear glass and, of course, the queer effect was obtained by his coming forward a bit and pressing his nose, chin and forehead hard against the surface. The glass is absolutely invisible on the screen, as a glass always will be if the camera looks through it at right angles. It is only when an oblique line of sight is taken that reflection and refraction set in.

The stunt conjurer lends himself to some first-rate burlesque shots, and if costumed for Hallowe'en in a ghostly sheet, a witch's gown or Beelzebub's red flannels, is quite in keeping with the occasion. Your man (or child) appears with the proverbial hat or box—or witch's cauldron—and shows it empty, holding it toward the audience (the camera) and vigorously pointing to its vacant inside, turning it upside down and otherwise emphasizing the fact that there's nothing hidden anywhere about it.

In the most exaggerated professional style, he places it on a table, makes a few magic passes and presto!—from it he takes just about anything you like. The secret here is that he stops action as he places the hat or other container on the table—in some position he can hold well—and the camera is stopped. While he holds his position momentarily, the desired object is placed in the container and action and filming resume.

If the film is about purely domestic things, it can be given added humor

• *Continued on Page 556*

There's A Time For Panning And A Correct Way To Do It





PANNING, whenever possible, should be done with a tripod to insure steadiness and smoothness, as is being done above by the cameraman at the race track, where panning is necessary to follow the action of the horses as they pound around the track. For hand-held pans, the camera should be pressed tight against the face and the arms steadied against the body, as at right, to insure as much steadiness as possible. A pan shot that jumps or wobbles is usually worse than none at all.

Swinging camera shots should be the exception, rather than the rule, and must be smooth, steady and slow if they are to be effective

By RICHARD M. SMITH

PANNING is a very useful movie-making technique—often a necessary one — despite the frequent warning of many authorities and writers in the field of cinematography to the amateur not to pan.

Why do so many experts advise against panning?

The "don't pan" advice is inspired by the seemingly irresistable impulse that grips most beginning movie makers to swing their cameras haphazardly every time they start shooting, but the very fact that the same experts who advise against panning almost always follow their blanket condemnation of the practice with a long list of exceptions indicates that there are many occasions when panning is desirable.

Therein lies the key to the whole subject: Panning is an aid to good movie making if done properly and under the proper conditions.

What does the word "pan" mean?

The very word "pan" gives a clue to one use of the swinging camera technique, stemming as it does from "panorama"—a broad sweeping view, or, in the meaning of the original Greek root words, "all that which is seen." No great, sweeping view can be caught by even the wide-angle lens from any except the most distant spot, any more than the human eye can take in a tremendous spread of scenery without moving. Imagine, for example, standing at the brink of the Grand Canyon and trying, with either eye or camera, to encompass the whole sweeping vista without moving the optic.

In such a scene, panning becomes a necessity. Not only does it permit great expanses of the scene to be covered, but the slow, sweeping turn of the camera adds a psychological effect, saying, in effect, that "here is a scene so great, so tremendous in extent, that as far as the eye can see it stretches in unbroken majesty."

For the same reason, a pan shot covering the front of a tall building emphasizes its height, and one of a huge crowd underscores the vastness of the multitude.

How should a pan shot begin and end?

In shooting such panoramas, every effort should be made to begin the pan with a well-composed scene and, if possible, to end it with another view in which good composition is featured. Such well-composed shots do more than please the eye; they heighten interest by creating the effect of the camera moving from one good scene to another, which, subconsciously, at least, is accepted by the spectator as the reason for the pan.

Should panning be used to follow action?

An even more important function of panning is to follow action. Little Johnny pedals his tricycle along the sidewalk, and the camera moves along with him. A streamliner whizzes past on the railroad tracks, and the moving camera follows its hurtling progress. The horses pound around the track in the fourth at Pimlico, and the camera pans to follow their progress.

It probably would be possible to capture these scenes without panning, by the simple expedient of moving the camera back far enough to take in the entire field of action—or most of it—with a static shot, but in most cases of this type the panning heightens the interest of the picture by increasing the sense of motion and by permitting closer shots.

Thus it can be seen that there are occasions when panning is desirable, so we amend the "don't pan" dictum to "don't pan indiscriminately." It's truly the rare occasion—the exception, rather than the rule—when panning is called for.

How should a pan shot be made?

Assuming that you come across that

• Continued on Page 563

Facts About Sound Systems For Use With Home Movies

New series to explore possibilities of disc, film, wire and tape and explain fundamentals of recording and reproduction

By LARS MOEN



SOUND for home movies, whether it be on discs such as are being made here on a Presto portable recorder or on magnetic wire or tape, is finding more and more favor with amateur film makers, as is the more costly but unquestionably more desirable sound on film.

(This is the first of a series on various methods of sound reproduction for 8 and 16mm. movies. In this and subsequent articles, Mr. Moen will discuss the hows and whys of different methods)

SOUND is becoming more important to the home movie maker. Slowly, but definitely, an increasing number of amateurs are facing the complications and headaches of twin turntables, of improvised means of synchronization, making special acetate recordings, rigging up wire and tape recorders, learning about microphones and amplifiers, sometimes even building sound-on-film recorders and reproducers. Each month seems to bring to HOME MOVIES MAGAZINE a greater flow of letters inquiring about some sound problem or other, and a greater number of articles relative to sound equipment.

In recent months, this tendency has grown so strong that it clearly represents a major trend. Home movie makers in large numbers are determined to have sound, and while many depend on the manufacturers to provide their sound equipment, a great many amateurs are going to build their own.

It is to encourage these hardy souls and to interest others that this series is being written. There is a vast amount of published material about sound recording and reproduction but much of it is inaccessible to the average amateur and a great deal of it is presented in a form so technical that it wouldn't be of much assistance if he had it.

True, sound equipment has been available for a dozen years or more—to those to whom price was no object. There are excellent sound recording systems on the market for 16mm. at a price within the reach of the prosperous professional and a few affluent amateurs. Any number of good 16mm. projectors with sound may be had at prices which are high but not impossible—but the average amateur has no way of putting an optical sound track on his own films, so the only pictures he can show with sound are rental library subjects. Until he can put sound on his own films he often isn't interested in a sound projector. Even if that problem were solved, many home movie makers would still be left out in the cold — the 8mm. enthusiasts.

It would be hard to say why the industry has been so slow in providing 8 and 16mm. sound. There was a vast amount of talk about it during the war. A dozen manufacturers, including firms outside the industry, promised post-war sound projectors at prices that would have been more than interesting (prices, incidentally, about equal to those now prevailing for silent projectors) but very little has happened in the way of performance.

An encouraging number of amateurs have refused to take no for an answer, and have gone ahead and built their own. The stories of many of them have been told in this magazine. After all, the average amateur of today has been seeing sound films for as long as he has been going to the movies. For the past twenty years, everything shown in movie theatres — features, newsreels, comedies, cartoons, documentaries—has had sound in some form or another. Some have had lip-synchronized sound, some a narrator, some merely music — but sound they have had. Is it surprising that the average home movie maker with twenty years of such conditioning is resentful that his 8 or 16mm. camera and projector remain voiceless?

True, it may be argued that the silent film is a great art form, as undoubtedly it is. Expressive pantomime, clever camera work, adroit editing, well made titles may combine to produce a result of which no one need be ashamed, and a result which recaptures many values which Hollywood lost forever when sound came in. However, note this one important fact: Even in the greatest days of the silent film, no film was ever shown in absolute silence. If the theatre was a big one it employed a large orchestra and a battery of sound effects; smaller theatres had an organist, and even the humblest had, at the least, a piano player. It is perfectly true that magnificent things can be done without dialogue, and it is desirable that the art of the silent film should be kept alive —but it does not follow that those "silent" films should be projected with only the whir and clatter of the projection machine as auditory accompaniment.

Whether we make talking pictures or silent films, we need sound of some kind for their effective presentation. Music would probably suffice in a great many cases, but there are numerous instances

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Music Adds 'Magic Touch' To Films

Carefully chosen recordings underline mood, pace and story to give third dimensional effect to showings of silent home movies, so why not start a library of appropriate background selections?

By EDWARD C. HARRIS

Editor's Note: This is the first of two articles by Mr. Harris on the use of background music with 8 and 16mm. silent films. The second article, together with additional listings of recommended music, will appear in the November HOME MOVIES.)

HOW often have you had the experience of showing your prized movie shots to family or friends only to be greeted with an indifferent or a bored reaction? It happens to all of us at some time or other and in these days of talking pictures it is a natural reaction. After twenty years of talkies, people expect some type of accompaniment with their movies, whether it be music, dialogue, or a combination of both. When both are absent, the only sound being that of the projector, the audience feels uncomfortable with the knowledge that something is missing.

When home movie makers provide some type of sound offering along with their film program, the audience is not only given what it expects, but the entertainment value of the showing is vastly increased.

Sound, as we know it today, falls into two main classes, that of the photographic sound track printed on the 35 or 16mm. film, and the disc or phonograph record, where sound is independent of the film. Wire and tape recordings, too, are finding increasing use.

Since the end of the war, the cost of 16mm. sound projectors has fallen considerably, but it still leaves many amateurs who either cannot afford such a projector and the necessary film, or those who have 16mm. or 8mm. silent outfits, although many sound devices have been marketed to cover the latter two groups of amateurs.

A far less expensive alternative and one which can give hours of enjoyment is the use of the record player and records. Today, record players can be bought for under twenty dollars and, once the phonograph is bought, the amateur will accumulate a healthy record library at no great cost.



CHOOSE music to fit the mood of your movies if you would add the magic touch to your film showings. A little care in selecting background music pays rich dividends in heightened interest.

One objection to recorded movie accompaniment has been the bother of changing records on either a single or dual turntable. However, with the new long playing records—records which run for 22 minutes per side—the bugaboo of interrupted music will no longer exist. It might be well to add at this point that the new long playing records revolve 33 1/3 times per minute compared to the 78 revolutions per minute of standard discs. Therefore, if contemplating the purchase of a phonograph, be sure that two motor speeds are available, 33 1/3 and 78 revolutions per minute.

Music, when applied to a film, could be called "The Magic Touch." Mood, pace and story can be underlined and made so emphatic by the proper use of recorded music that even the flattest and dullest movie can be saved by its use. An amateur film production, or a record of Junior's birthday party which may be draggy and tedious from poor camera work or editing, will suddenly become alive and three dimensional with the addition of incidental music.

After experimenting with recorded music a few times, the amateur movie maker will acquire an interest in musical scoring and music in general that is not easily lost. But in starting a movie record collection, the amateur not well versed in music appreciation may be at a loss as to where to begin and how.

It isn't easy to choose a record to fit a particular need, but with a system it becomes quite simple. My own experience in depending upon record shop sales clerks to suggest mood music has left much to be desired. I turned to the many recorded music appreciation radio programs and jotted down outstanding selections and the mood they might fit into. When in record shops I listened to records being played in booths, again alert for particular mood music. As the months passed, my record list grew, as did my own record collection, and soon I had collected a basic music library from which I could fit music to any general type of movie.

The average amateur films are family records, vacation or travel, or the home type comedy. Generally, a single type of music will fit all of these: the light, the airy, gay melodies. It would be a little difficult to visualize a heavy, ponderous selection from a Bach or a Beethoven symphony as musical accompaniment for the Sunday picnic movie.

For the general family film, music

• *Continued on page 545*

HARVEST scene by Ross Madden makes a striking and timely background for your outdoor Autumn film titles. Block or die-cut letters should be laid on this photograph and filmed at a distance of 30 inches. If your camera doesn't focus that close, use a 1¼ diopter auxiliary lens.

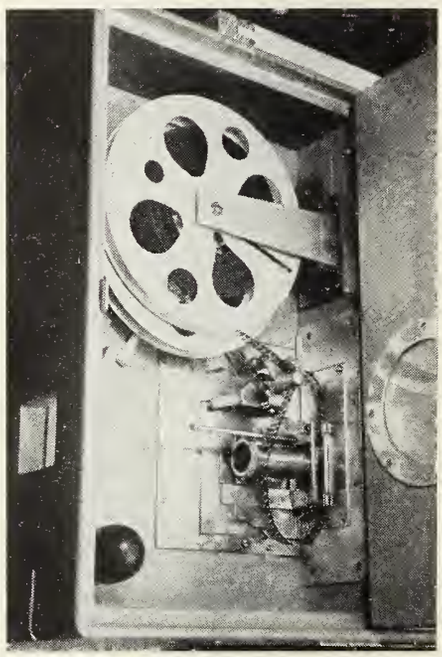
Setup For Sharp Synchronization

Dutch amateur's ingenius mechanism uses constant speed motor and slip couplings to keep projector and records operating exactly in step, plus film switch that controls start of disc

By J. SLUIJTERS, JR.
Loenersloot, Holland



PROJECTION setup shows the author's home-built mechanism. On the turntable at the left can be seen the ring that surrounds the plate, holding the record slightly above the revolving disc until it is automatically dropped at the proper moment. In this picture, the ring has dropped below the plate.



INTERIOR view of soundproof projector built by the writer shows the contact that starts the sound when activated by a notch in the film and the automatic cutoff switch.

NOT being satisfied for long with silent 16mm. pictures, I began several years ago to accompany my films with non-synchronous musical records. This created an appetite for something better, and I undertook the construction of my own outfit to screen films with lip synchronized sound. Now, after several years of experimentation and constant improvement, I can say that I have about reached the level of the professional films of twenty years ago, when the Vitaphone was introduced. Not much, perhaps, but at least I am one of that small group of amateurs who make their own 16mm. talking pictures.

I first considered the attractive possibility of sound-on-film, but it did not agree too well with either my budget or my ear, and I decided in favor of home-cut acetate records, which are good for about a hundred playings and have no surface noise if properly cut on a good recorder.

My first point of attack was the projection machine itself, as I felt that the noise which it made spoiled all the fun of a home showing. The simplest solution would have been to put an ordinary projector in a sound-proof blimp, as many others have done, but I thought this no sport, so I undertook to build a really silent machine. Such projectors are advertised, but when I had them demonstrated they proved to be anything but silent, so I had to build my own. By the proper selection of special materials, using few parts and having them as slow-moving as possible, streamlining air-channels, and so on, I managed to get the projector, when running with film, as silent as an electric phonograph motor.

The optical system was taken from my old Kodascope 8-50. All moving parts run on ball bearings, so that no oiling is necessary. Compressed air cools both the film and the gate. If the film breaks, or is not taking up properly, an automatic trip cuts off the current at once. Framing is accomplished by moving gate and lens up and down together, so that the picture stays on the screen.

The next problem — and the major one — was how to keep projector and turntable exactly in step. From the very beginning, I abandoned any idea of a direct mechanical linkage as being too complicated and too difficult to build. The double turntable would have had to be coupled with the projector, and also, on occasion, with the recorder; for direct shooting the recorder would also have to be capable of being coupled with the camera. This would have led to an impossible complexity of construction.

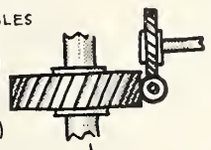
The simplest and most desirable solution would have been to use Selsyn or interlocked synchronous motors, run from a special generator. However, during the war (needless to say) such motors were not obtainable, so I had to

• *Continued on Page 554*

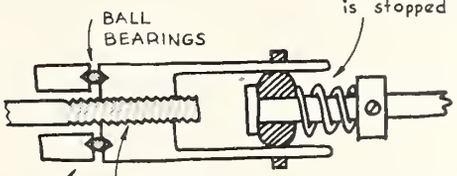
DRAWINGS adapted from originals by the author shows details of the synchronizing setup described by Mr. Sluijters, as well as the use of rheostats to bring projector and turntable in step.

SYNCHRONISING ASYNCHRON MOTORS
REGULATED BY CENTRIFUGAL FORCE

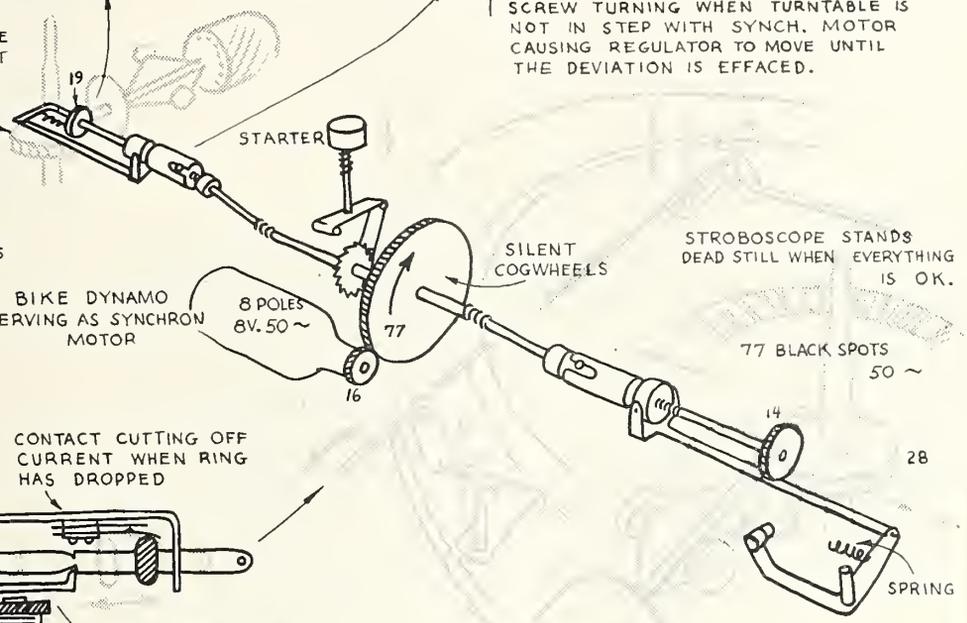
(NOT NECESSARY WHEN TURNTABLES ARE DRIVEN BY POWERFUL* SYNCHRON MOTORS OR WHEN YOU ARE SATISFIED WITH A DIFFERENCE OF ½ SEC. BETWEEN IMAGE AND SOUND.)



* TO STAND SHOCK OF THE DROPPING RECORD WITHOUT DANGER OF STOPPING



SCREW TURNING WHEN TURNTABLE IS NOT IN STEP WITH SYNCH. MOTOR CAUSING REGULATOR TO MOVE UNTIL THE DEVIATION IS EFFACED.



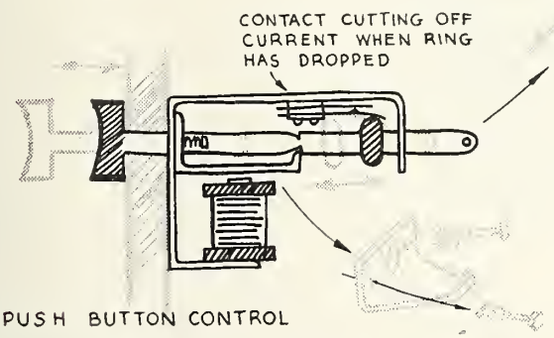
NUMBER OF COGS MUST BE MATCHED TO 60 CYCLES FOR THE U.S.A.

BIKE DYNAMO SERVING AS SYNCHRON MOTOR

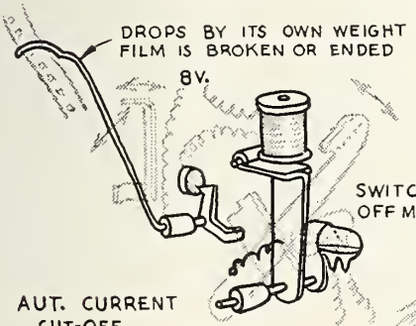
8 POLES 8V. 50 ~

STROBOSCOPE STANDS DEAD STILL WHEN EVERYTHING IS OK.

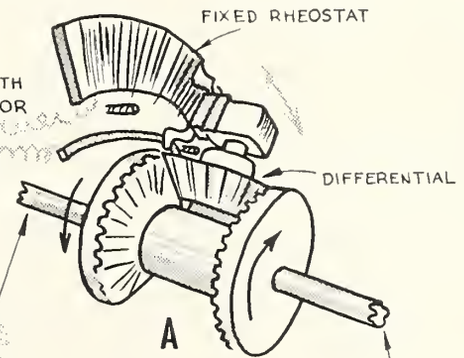
77 BLACK SPOTS 50 ~



PUSH BUTTON CONTROL



AUT. CURRENT CUT-OFF



COG WHEELS TO MATCH SYNCH. MOTOR TO PROJECTOR

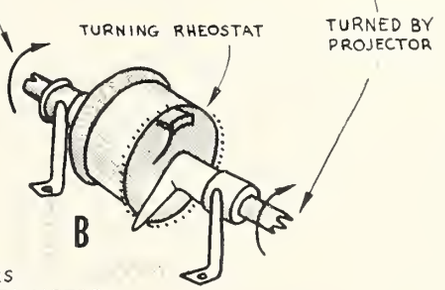
SYNCHRON MOTOR – OR BY MEANS OF FLEXIBLE CABLE TURNTABLE OR TAPE RECORDER

STARTING POINT



AUTOMATIC CONTACT TO START RECORDS

SLIP COUPLING SYNCH. MOTOR KEEPS RUNNING WHEN PROJ. IS STOPPED



IN SERIES WITH PROJ. MOTOR

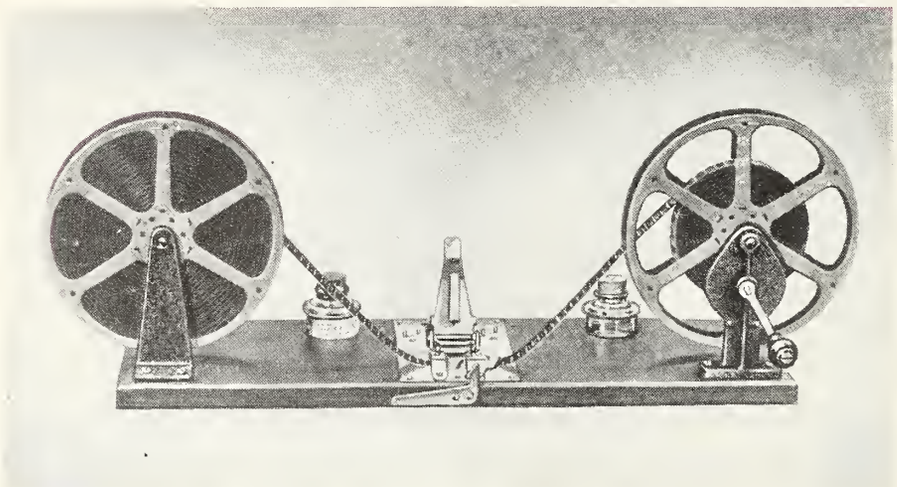
2 WAYS TO SYNCHRONIZE FILM PROJECTORS, ETC. THEY CAN BE MADE VERY SENSITIVE.....SO THE PROJECTOR NEVER GAINS OR LOSES MORE THAN 1/50 SEC. ON THE SYNCH MOTOR.

MEASUREMENTS WILL DEPEND ON INDIVIDUAL EQUIPMENT USED.

Editing Is Important Part Of Good Film Production

A simple discussion of the whys and wherefores for the beginner in the field of home movie making

By RONNY ADES



SPLICER to cut and join films and a pair of rewinds to facilitate handling are essentials for every amateur cinematist. A viewer to aid in examining the film also is desirable, as 8 and 16mm. frames are difficult to see with the naked eye.

BEGINNERS in the field of home home making soon learn that there's more to producing a good picture than just exposing the film; there's still the matter ef editing to be tackled. And although it's a simple process, many of the novice filmsters approach it with considerable misgiving. There's no reason for them to do so, other than the natural question that raises itself whenever we first try to accomplish a previously unfamiliar procedure.

Actually, the editing of a film is usually as interesting as the taking of the picture. And if a roll of film is to tell a story—and tell it well—it is generally about as important. It's to help acquaint the beginner that this article is written.

Theoretically, it is possible to make a complete film—even one that tells a story—without editing it. But, like most theories, it just doesn't work out in practice. There are always some frames in a roll that do the picture more harm than good. Maybe they're underexposed, or overexposed; perhaps failure to allow for parallax caused someone's head to be cut off in part of a scene; maybe you jiggled the camera, and the resultant scene shimmies on the screen.

Sometimes a scene is too long, or there may be a scene that you shot on impulse that has no relationship to the rest of the material on the roll.

Whatever the fault, there almost always are scenes or frames that should be cut out of the film.

Frequently, particularly if the amateur is shooting a story on 8 or 16mm., more than one roll of film is needed to cover the complete tale. These rolls must be spliced together.

One of the major advantages of editing is that it simplifies the actual shooting of the story. Assume, for instance, that you're filming a story in which Joe is shingling the roof. From a distance of 25 feet, you shoot him climbing the ladder. Then you move the camera in closer for a middle shot of Joe reaching the roof. Then you lug the camera to the roof for close-ups as Joe pounds the shingles. Then back to the place from which you filmed the middle shot for another one in which he starts down. Next you carry the camera back to the original 25-foot distance for a shot of Joe descending. With this method, you have moved your camera five times.

Knowing that you are going to edit the film, however, you can shoot the first and last bits of action before moving the camera to the middle position for the second and fourth shots. Then to the roof for the close-ups. You've had to move the camera only twice to get exactly the same sequences you filmed by the other method in five moves. In editing; you simply cut apart the five different scenes and splice them together in proper sequence.

Another reason for editing, as most experienced film makers know, is that the safest way of insuring complete coverage of a wanted scene is to start shooting just before action starts and continue for a moment or two after completion of the action. This, of course, insures that you get the complete sequence on film, without losing the start or finish of the action; it also gives a few surplus frames at each end of the scene that should be cut out.

Titling, too, calls for editing. All titles for a picture can be filmed at once, and then spliced into the reel.

Actual editing is simple, and the required equipment is inexpensive and easy to use. A rewind to facilitate winding the film from one reel to another and a splicer are all that are needed, although an enlarging viewer is helpful. Splicers vary a bit in use, but directions always come with them, so there is no difficulty in knowing how to use them.

In all cases, splicing consists of overlapping the ends of the two pieces of film to be fastened together. The emulsion is scraped off the end of the bottom film, exposing the transparent base. Film cement is applied to this small scraped area and the top film clamped down on it in the splicer and allowed to set.

To make an accurate splice without a splicer is almost impossible. Alignment must be perfect if the film is to feed properly through the projector, and the splicer keeps the film in exact alignment.

The film cement used is not an adhesive in the sense that glue or paste is; it is a solvent that actually welds the two pieces of film together by dissolving the film base. This is why it is essential to scrape the emulsion, which does not dissolve, from the film before it can be spliced. Inasmuch as the back of the upper film—the side without emulsion—is used, it is not necessary to scrape this piece. Doing so would leave a strip of clear film that would show as a flash on the screen when projected.

Care is necessary in scraping the emulsion off the bottom film to insure against tearing the sprocket holes. Caution also must be used in applying the cement, as it is a solvent and too much of it will weaken the splice.

Despite the need for care in making splices, it isn't at all difficult. It's an interesting phase of movie making and one that will add tremendously to the interest of your films.

Here's The Way The Pros Do It

Technical highlights in current theatrical films of interest to the serious movie amateur

By TAMARA ANDREEVA

INTERFERENCE

Produced by Robert Sparks. Directed by Jacques Tourneur. Cameraman, Harry Wild. Art Director, Albert S. D'Agostino. Film editor, Fred Knudtson. Sound engineer, Earl Wolcott. Starring Victor Mature and Lucille Ball. An RKO-Radio Pictures production.

Members of the Los Angeles Rams, a professional football team, appear in this picture. The background of the gridiron was skillfully utilized by producer and writer to show the excitement of professional football and the romance of the players off the field. An amateur can record some similar



CAMERAMAN Harry Wild shows Victor Mature and Sonny Tufts where to look for the shot about to be filmed for RKO Radio's "Interference," a drama of pro football, as Kenny Washington of the Los Angeles Rams stands by.

—or the same—sport and later dub in the necessary romantic interest. Of course he must not forget to have his chief actors somewhere in the picture in the general shots, so later the action will match. He must also remember that in matching shots, they must wear exactly the same clothes. The audience is quick to spot a discord.

★ ★ ★

JOHNNY BELINDA

Produced by Jerry Wald. Directed by Jean Negulesco. Photographed by Ted McCord. Film editor, David Weisbart. Sound, Charles Lang. Special effects, William McGann; director, Edwin DuPar. Starring Jane Wyman and Lew Ayres. A Warner Bros. production.

The story of a little community on Cape Breton Island was told sensitively through emotional photography. Because it is a seacoast community, wrestling its hard living from the sea, the cold and difficult nature was portrayed—fog, bleak moors, windswept trees. Also, much attention was paid to proper composition. Each shot was so framed



CAREFUL attention to composition marks the scenes in Warner Bros.' "Johnny Belinda," as indicated in this view of Lew Ayres as he fishes on the bleak Cape Breton Island, which is the setting for this film.

and photographed that the eye traveling with the lens was moving dramatically, in step with the action. Since Negulesco is a fine artist, besides being a topnotch director, heavy emphasis was laid on balance in each picture.

★ ★ ★

THE NIGHT HAS A THOUSAND EYES

Produced by Endre Bohem. Directed by John Farrow. Art director, Franz Bachelin. Properties, Roy Kreuger. Cameraman, John Seitz. Starring Gail Russell, Edward G. Robinson, John Lund. A Paramount picture

One of the longest boom shots ever staged on a sound stage was a scene in the public prosecutor's office planned by director Farrow. His system is to read through the script with the cast and plan long boom shots which telescope what might be normally three or more individual scenes into one take. More condensation was achieved by story being divided into two parts, each photographed as a separate unit. Flashbacks were intercut into finished film.

★ ★ ★

BEYOND GLORY

Producer, Robert Fellows; director, John Farrow. Director of photography, John Seitz; art director, Franz Bachelin. Starring Alan Ladd and Donna Reed. A Paramount picture.

To achieve the necessary true-to-life feeling, many of the scenes in this picture were shot with West Point cadets at their regular duties on the academy grounds. Other scenes

• *Continued on page 562*

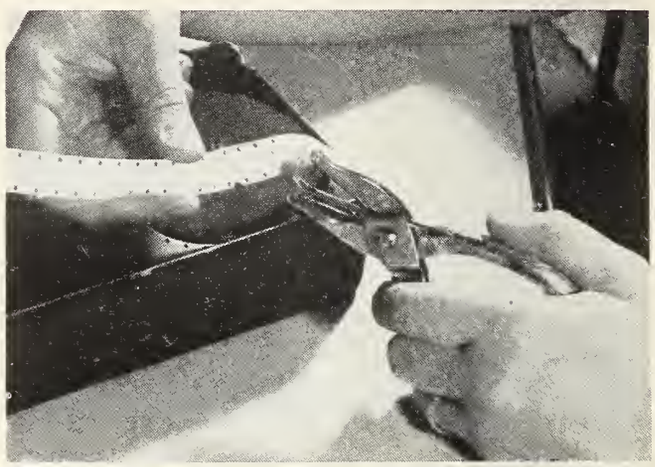
Let's Try To Backwind

Double exposures and trick effects can be made with any movie camera, and it isn't difficult to do despite the necessity of working in the dark by a sense of feeling to turn back the film.

By ARTHUR M. SHARP



BACKWINDING calls for use of a darkroom, which means that start and finish of film to be backwound must be so marked that they can be located by feeling. A loop of thread through a sprocket hole is one way.



ANOTHER method of locating beginning and end of section to be backwound is to make a punch mark on the edge of the film at the two points to be located in the dark.

IT is not necessary to own an expensive camera to be able to make lap dissolves, superimposed titles, mask shots or other special effects. It is entirely feasible, and easy, too, with your present camera. No longer need one sigh with regret; no longer need one wish for a Cine Special, whenever a ghost scene appears in a film, for such effects can be had with the camera you now own. Practically all of these effects are based on the simple process of winding back the film in the camera, then exposing that portion of the film containing the desired effect a second time. Just as when Uncle Ned took a picture of his new car, with the still camera and, forgetting to wind the film, took another shot at the beach. Of course it looked funny to see an automobile standing on top of the water, but he achieved the same effect as we get in movies by backwinding our film.

The process of backwinding is extremely simple. All that is necessary is to unwind the film from the camera take-up spool, then, *in complete darkness,* rewind onto the original feed spool as far as the starting point of the double exposure. The chief difficulties encountered are how to attain complete darkness and how to mark the exact frame at the beginning and end of the scene. We can attain these results in either one of two ways—by removing the film from the camera, or by winding back the film while still in the camera. In this article we will take up the first mentioned method and later we will show how to change over a camera for backwinding.

Before going into the details of backwinding let us consider a specific example. Perhaps a split image has appeal. An appropriate mask held firmly in position in front of the lens, plus backwinding our film, will give us just the desired effect. I recently saw this worked out very smoothly. A fellow amateur had made a picture of his two little girls on a picnic. They arrived at the beach, but there was no place to change into their bathing suits. In fact, there was no shelter in any direction, nothing except a very slender tree. However, this served the purpose even though it was only six inches in diameter. They simply walked in back of the tree dressed in street clothes, waited thirty frames wherein only the tree was visible, then walked out from behind the tree clad in bathing suits.

To obtain this remarkable effect the amateur had set his camera on a tripod, then lined up the center of the tree with the vertical edge of a mask which covered exactly one-half of his lens. When all was ready, he had his children walk behind the tree. Thus in effect they walked half way across the frame, and as the other half of the frame did not receive any light, due to the mask, no image was recorded after they passed the center of the tree. It was as if they had walked completely out of the picture.

About two feet more were then exposed while the children were changing into swim suits. The next steps were to cover the other side of the lens with the matching mask, then completely cover the lens while backwinding the film to the starting point. It was now necessary to expose that half of each frame whch had been covered during the first take (without moving the camera even a trifle) and thus the scene was completed as the children walked out from behind the tree in the opposite direction.

Earlier we stated that it is necessary to have access to complete darkness to backwind our film. The camera cover must not be removed except in total darkness, so no light can strike the film except that which goes through the lens. Obviously to unwind the film from the take-up reel and rewind it upon the feed reel we must remove the cover. It follows that an absolutely light-tight closet or darkroom must be available, or, if on location, darkness can be achieved by means of a "changing bag."

Still camera amateurs use changing bags for loading cut sheet film into holders, and they can be easily obtained at the camera stores or one may make his

• *Continued on Page 548*



HIGH SCHOOL thespians enacted leading roles in Don Murphy's first feature, made from William L. Lucas' script which appeared in the June issue of HOME MOVIES.

Easy To Film

Youthful cine enthusiast discovers unsuspected abilities as he makes his first feature motion picture.

By DON B. MURPHY

BREATHES there a movie addict who hasn't read the monthly scenario and said, "Oh, it looks easy enough on paper, but . . ." Well, you'll be surprised at your own genius and that of your friends who contribute to your first feature picture. Easy does it and with the "Best of Intentions" (June issue, remember?) you'll wind up with something your autograph book can never give you.

The script we selected appeared complete enough but we did find the need for one small added ingredient—one parent who didn't mind too much having the house in a slight turmoil for a few days. This, only of course, if you are seventeen and have to say, "Mother, have plenty of cokes and crackers and cheese and stuff around, will you?" That settled, we looked over the living room where most of the scenes were laid. Not too crowded as living rooms go, but not much extra room for moving a panhead tripod and a dozen or so photofloods, on stands and off. So we moved a few pieces of furniture here and there but no one minded. Mother was just back from a trip so her traveling cases could be quickly utilized before putting them away—along with enough of her clothing to make Myra's going away scene authentic.

But who is Myra? And who Merton? Picking your actors is as important in an amateur film as in a professional photoplay. And film sometimes more precious than friendships. In our case it wasn't hard to select our principals. Two friends fresh from high school histrionic triumphs did surprisingly well in their first appearance before the camera. Heels and pipe respectively added to their maturity and they really did act; no clowning at crucial moments; no awkwardness; no retakes necessary.

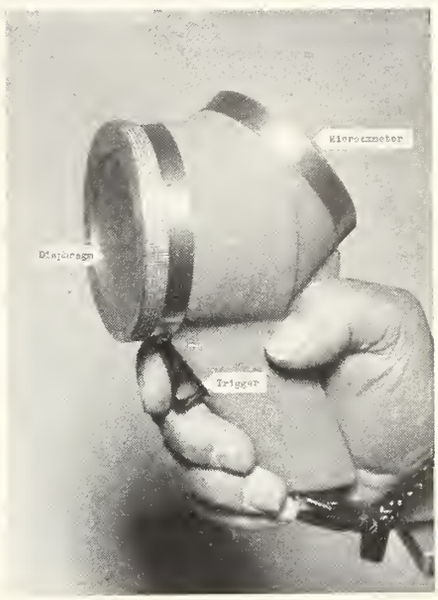
Three high school friends came to the front with light meter,

• *Continued on Page 553*

New Meter Measures Color Temperatures

Instrument registers Kelvin rating of illumination to provide guide to proper lens filter.

By LARS MOEN



SIMPLE as an exposure meter to use is new Spectra meter which spots off-color illumination by photo-electrically measuring color temperatures.

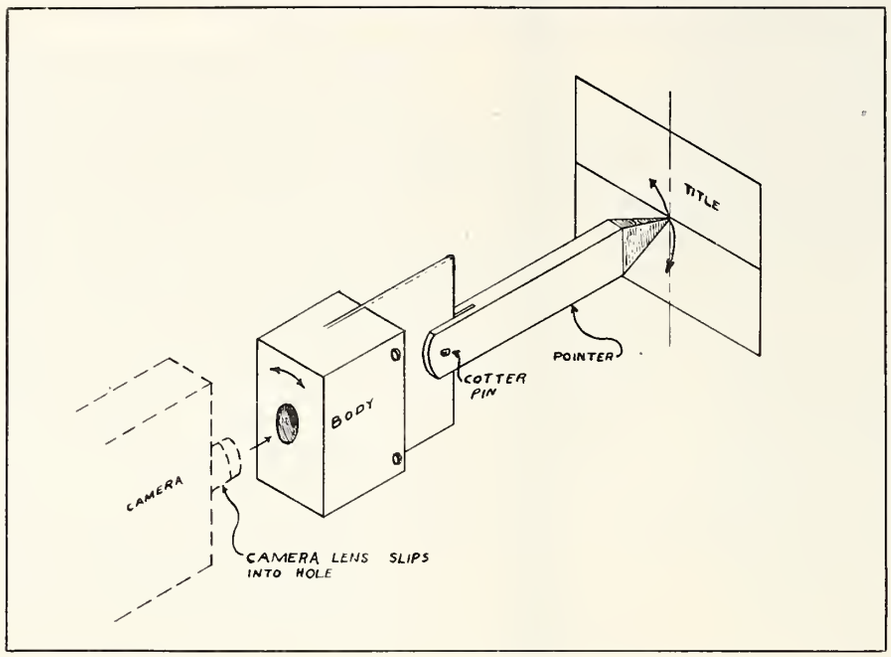
ONE of the technical highlights of the Photo Fair in Los Angeles recently was the unveiling of a new instrument which solves one of the major problems of the color photographer and cinematographer—that of measuring the color temperature of any light source photo-electrically. This instrument, the Spectra, developed and made by Photo Research Corporation, headed by Hollywood cameraman Karl Freund is as simple in operation as an exposure meter.

Ever since the widespread introduction of color film, cameramen have been plagued by variations in the color of daylight and artificial light, resulting in frequent off-color scenes. Color film, in manufacture, can be balanced to light of one color only. In the case of daylight film, it is balanced to a normal mixture of sunlight and skylight, or about 5900 degrees Kelvin. Type A film is matched to photofloods, or 3400K, and Type B to the lamps which burn at 3200K.

Unfortunately, daylight is not always of the color denoted by 5900K. In the late afternoon, it may drop to 4500K. On a hazy day it may reach 7000K. Since an error of only 100 degrees Kelvin will give an easily noticeable amount of off-balance in a transparency, an

• *Continued on page 561*

Home Movies' EXPERIMENTAL CINE WORKSHOP



Title Aligner

I rigged up a title aligner that slips over the lens and can't mar the lens glass. The body of the aligner is stationary, the pointer being the only movable part. The pointer is changeable to one of longer or shorter length.

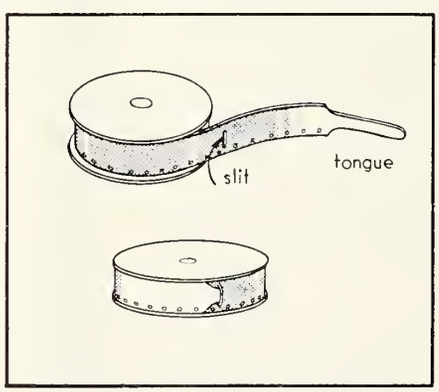
Through the center of a hardwood block 1½ inches square by 3 inches long I drilled a 21/32-inch hole to fit smoothly over the lens of my Bell & Howell Sportster camera, which has a 5/8-inch outside diameter. Paper placed in the hole can be used as a shim and to protect outside of the lens from scratches. I then slotted one of the sides with the drilled hole 5/8-inch deep to receive a 1/16-inch metal plate, 2x3 inches in size. Two 7/32-inch holes were drilled through block and plate and two 3/16-inch machine screws, 2 inches long, inserted and secured. A 5/32-inch hole was drilled in the center of the plate ½-inch from the edge to receive a 1/8-inch cotter pin.

The pointer was made of 3/4-inch-square hardwood cut to a point at one end and slotted and drilled at the other. The length will vary in relation to the area of the title. For use in a typewriter titler, I made a pointer 5 5/8-inches long from cotterpin hole to tip; for using a tripod to title, I made a pointer 47 5/8 inches long.

In using the aligner, the body is slipped over the lens and pointer moved to check vertical alignment, as shown. The body is twisted 90 degrees and pointer moved to check horizontal alignment. By making pointer non-moveable, this device can be used to correct for parallax.—*Howard Gennrich, Milwaukee, Wis.*

Film Lock

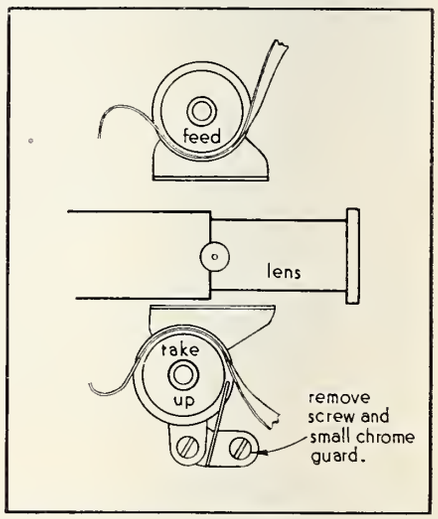
The common practice of fastening the end of film on reels with a bit of adhesive tape is unnecessary if this simple method is used. Merely cut away a narrow strip several inches long on each



side of the leader to form a tongue as shown, and make a slit farther up the leader. When the film is wound on the reel, insert the tongue in the slit. The pressure of the wound film will hold the tongue in place, preventing the film from unwinding.—*M. R. Hall, Chicago.*

More Film Capacity

Owners of the Bell & Howell Master 8 projectors of the older variety, having a capacity of only 200 feet, can easily readapt them to handle at least 350 feet of film, permitting a 28-minute continuous showing. Be-



neath the lower sprocket wheel there are two screws in the projector chassis. The one farthest to the right holds a small guard under the sprocket to prevent the possibility of film jamming and winding around the teeth. By removing this screw and the chrome guard, a 300-foot 8mm. reel will fit nicely.—*Edward C. Harris, Chicago.*

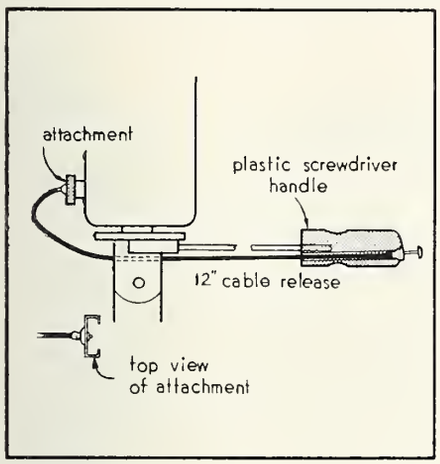
For Mixing Chemicals

For a few dollars you can buy at Montgomery Ward or other stores a one-gallon butter churn that can be used for mixing photo chemicals. All metal is rust resisting. This makes a time-saving mixer and does a better job than stirring. A ten-cent plastic funnel enables you to add powders or water through a hole in the top while mixing. — *Hugh Moad, Kansas City, Mo.*

Readers are paid $1 to $5 for ideas for gadgets, movie tricks and short cuts in movie making used in this department. Describe your gadget or idea briefly and submit it, with rough sketch or photo, to "The Workshop Editor," Home Movies, 553 So. Western Ave., Los Angeles.

Pan-Head Handle

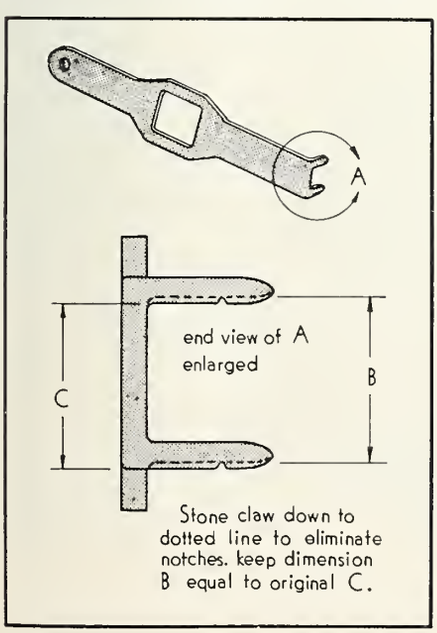
The handle of my pan-head broke off so I bought a cheap yellow plastic handled screwdriver (American made), cut the edge off and cut screw threads to fit the pan-head. The complete handle was removed and a hole bored at a slight downward angle—in order to miss the tongue of the shaft—through the



plastic grip. The cable release was then fitted. I then made an attachment which fitted the release housing of my Bolex L8. This was soldered to the cable release. I have found this gadget particularly useful when photographing my 6-month-old son who, attracted by the motor noise, wouldn't keep his eyes off the camera. Now I have one hand completely free to draw his attention elsewhere.—*D. T. Hamilton, Johannesburg,* South Africa.

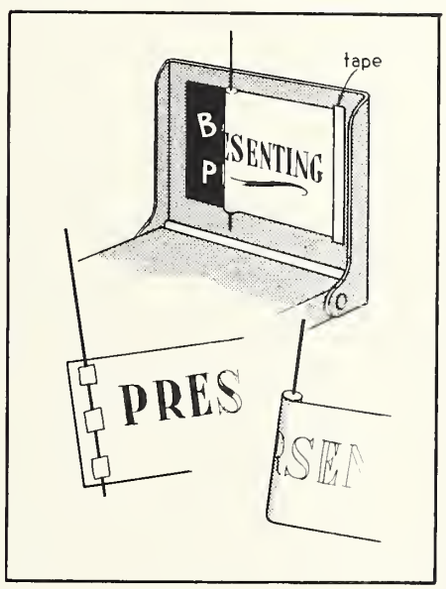
Claw Repair

Pictures run through my expensive projector have become quite unsteady recently after several runs, and close examination revealed the bottom of the sprocket holes bent and torn. Visual inspection of the projector showed no flaws, but on disassembly the transporting claw was found to have a small notch worn on the underside, deep enough to tear the film. I repaired this by stoning the worn sides until perfectly smooth, as sketched, and then polishing. If possible, before final polishing, the claw area should be of re-case-hardened by heating to a bright red and dipping in powdered potassium cyanide, "Kasenit" or equivalent, reheating and plunging into cold, clear water. The claw is quite delicate and caution should be used while heating to avoid burning or blistering.—*C. E. Christopher, Inglewood, Calif.*



Title Wipe

For an effective title wipe, in which one comes across the screen and replaces another already there, a piece of strong, thin wire, four or five inches long, works well with a typewriter titler. Place the second title to be filmed in the titler, then fasten the left edge of the first title to the wire, as indicated. The first title's right edge then is fastened over the



titler, with the title covering the second. Use single-frame release, turning the wire clockwise a trifle after each shot, until the entire title has been wound around the wire and is out of camera range, revealing the second title behind it. If single-frame release is not possible, roll the first title off as rapidly as can be done smoothly while the camera is running.—*Burton Marks, Akron, O.*

Novelty Films

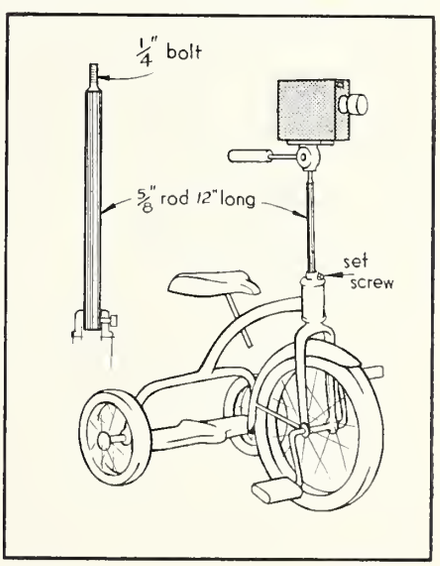
Here's a trick for 16mm. silent projectionist who likes to experiment. It's a simple method of reversing action on a selected strip of film, and there's seemingly no end to the novelty situations which can be created this way. Merely take a length of silent film, three feet or less, and splice the two ends together, being careful to give the film just one turn before making the splice. This twist reverses the scene after each revolution. A strip showing a battleship firing its guns looks like two different ships firing at each other; one elephant crashing through a jungle looks like a herd of them chasing each other; a short length of dance film looks like a 100-foot reel.

Try to use a scene where a splice can be made at two frames where the background is identical, with no action at that point. Even better is a section with perfect continuity of movement at the splice. Thread the film in the projector in the usual way, removing empty reels.

For unusual audience reaction, show one of these between reels—without warning—at a home movie screening. Or use it as a stunt at the end of the program as a perfect answer to the fellow who calls for "just one more". It has practical uses too, such as making duplicate prints for insertion in full-length reels.—*Shelton Croom, Norfolk, Va.*

Tricycle Dolly

Needing a dolly for a shot, I tried the largest caster wheels I could find, but discovered that on pavement the device jarred whenever it went over a crack. I discovered that my daughter's tricycle had the handlebars fastened on a short 5/8-inch rod which set into a socket and was held in place with a

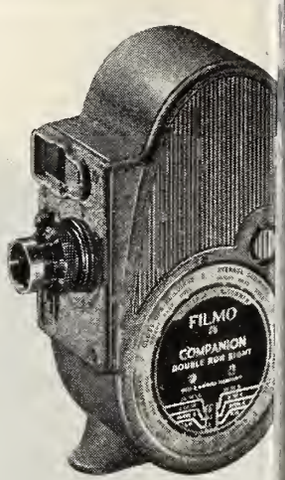


set-screw. I got a length of 5/8-inch rod and had a short 1/4-inch bolt welded on the end. By loosening the set-screw and removing the handlebars, I can slip the rod into the socket. The tripod head is screwed on the other end. The back axle of the tricycle is strong enough to hold my weight and has a little platform on which I stand. Thus I can watch my scene through the viewfinder while an assistant pulls the tricycle along backward. The large wheels of the cycle pass over cracks without jarring the camera. —*Fred A. Hager, Akron, O.*

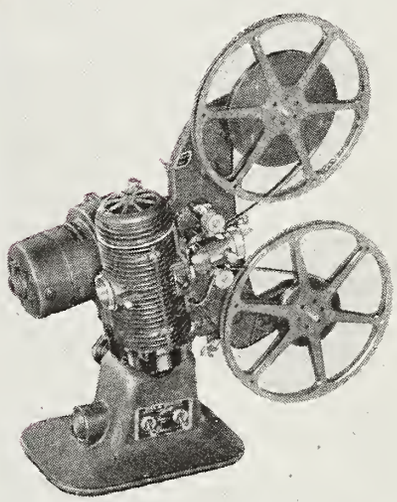
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8mm

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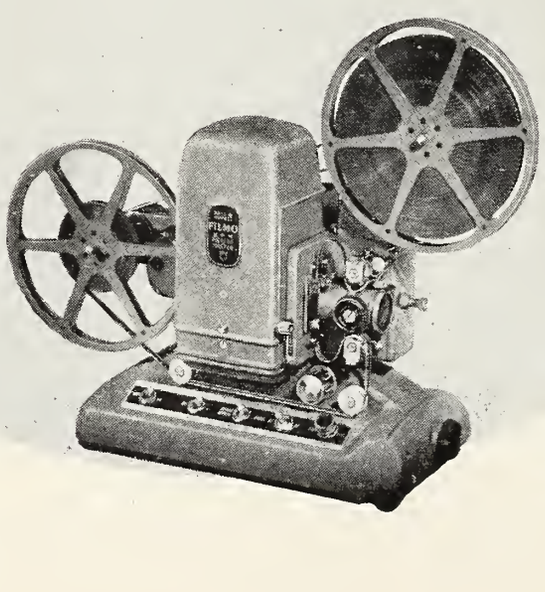
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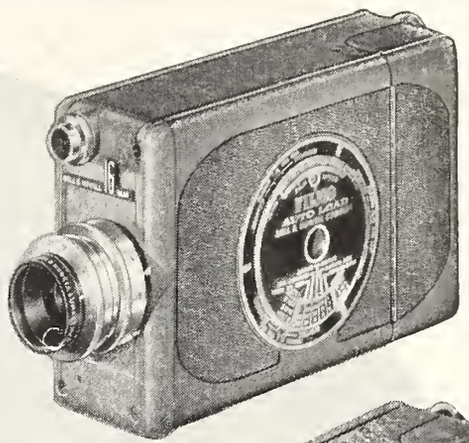
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whichever type you prefer

16mm

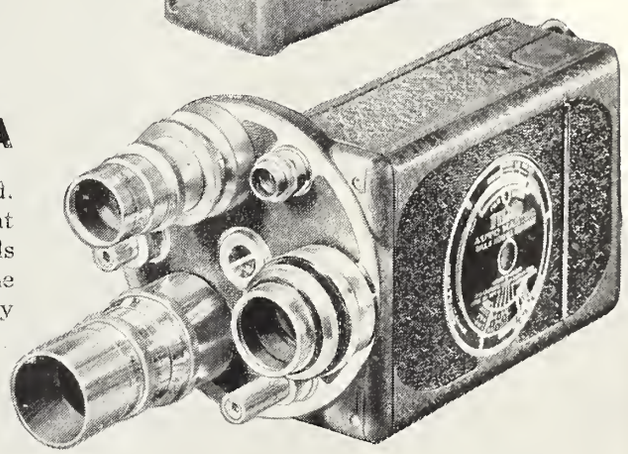
FILMO AUTO LOAD CAMERA

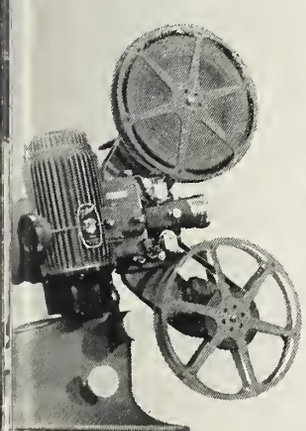
● Loads in an instant with a magazine of color or black-and-white film. Has five operating speeds, including slow motion, and a single-frame release for animation tricks. Filmocoted lens, for sharp, clear pictures. Lens and matching positive viewfinder objective are quickly replaced with special-purpose units. A complete, built-in exposure guide covers all films, all outdoor photographic conditions.



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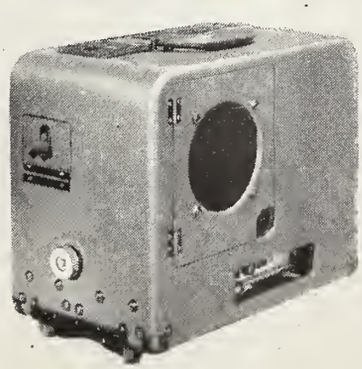




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MOOD of eerie desolation is inherent in this scene which Gregory Markopolous is shooting for his unusual trilogy, "Du Sang de la Volupte, et de la Mort," a sharp departure from ordinary 16mm. film subjects

16mm. Films As An Art Medium

Attempts to portray innermost feelings through use of color and photography to express moods results in novel and interesting production

By DENNIS J. HAKIM

USE of the 16mm. camera as an art medium is a field that has had little exploration, although there have been a number of instances where professional 35mm. filmers have sought cinematic expression of their artistic feelings.

As a novelty, therefore, if for no other reason, a trilogy of 16mm. films recently completed by Gregory Markopolous, student at the University of California at Los Angeles cinema school, is of more than passing interest.

Mr. Markopolous' departure from usual filming ideas is called "Du Sang de la Volupte, et de la Mort"—three color films to which sound tracks have been added. Technically, they are excellent, with photography and color used effectively to express moods. As to contents, theme or subject of those surrealist films—if that is what they are—perhaps an art critic rather than a film critic, should pass judgment. One gathers the impression that Salvador Dali might make such a movie if he stopped painting melted watches long enough to try movie making.

Explained by Mr. Markopolous as an attempt to portray his innermost feelings or moods, the films seem to be, in effect, a picturization of dreams. Through them move a few central characters in a series of apparently unrelated sequences whose mood ranges from sensual to depressed, giving an unreal, eerie quality to the picture.

"What story does it tell? What idea are you trying to get across to your audience?" we asked at a preview showing of the picture.

Fritz Lang, famed motion picture producer and director, supplied the answer: "When you look at a beautiful painting, what story does it tell? What idea does it try to get across?"

Mr. Markopolous, however, gave these descriptions of the films:

Part 1, "Psyche," he says, is "a cinematic stream of consciousness dealing with a modern psyche who seeks an ultimate goal, finds it and it destroys her."

Part 2, "Lysis," he terms "a study of a series of psychological types who cast a poetic spell on the audience. This study is accented by the undertone of subtle effects which we hear via the track and associate to the image on the screen. The end result is to unconsciously free the audience. The poetic dream is brought to a conclusion by the projecting on the screen of a series of green leaves which awaken the audience."

Part 3, "Charmides," he calls "a concluding statement to the trilogy, but definitely not the absolute reply of the film creator to the theme which underlies the trilogy."

Actors in the films were "handled as puppets," Mr. Markopolous says, and were not allowed to know what scene they were doing or to see the script or rushes.

The 1200 feet of film shot in the first part of the trilogy was cut to 835 feet. Having no splicer and short of funds, the young producer cut the original film by hand and taped the sections together. Having no projector, he was forced to work by direct viewing of the rushes.

The second phase of the trilogy includes 876 feet of the 900 feet shot, cutting being done in the camera, as was also done in the third sequence.

The sound track dubbed onto the film is of background mood music which adds to the "feeling" of the various phases, that of Part 1 being eerie and that of Part 2 consisting of a swelling and ebbing French chant, "Lament for the Dead," which heightens the nightmarish quality of the film.

Mr. Markopolous not only produced and filmed the picture; he built his own sets, wrote the script, edited the film and did all other phases of it himself, including some of the acting. A Bell & Howell camera with 1- and 2-inch and 15mm. lenses was used with Kodachrome commercial film for Part 1 and Ansco for Parts 2 and 3.

Cinema 16, New York film society, has undertaken commercial distribution of the film and will hold the first formal U.S. showing on Oct. 27. Les Amis, sponsors of the recent first International Art and Film Contest in Paris, recently presented a showing of the trilogy in France.

Whether there will be a mass audience for films of this type is doubtful, in our opinion, but Mr. Markopolous insists the satisfaction he got in making it has made it worth while. Which is about as much as any 16 or 8 mm. film fan asks of any picture.

Recent Reviews
OF READERS' FILMS

★★★ RAVENSWOOD PLANTATION, 1600-foot Kodachrome 16mm. by L. S. Frierson, Jr., Shreveport, La. Here's the story of the Southland's white gold—cotton—interestingly told on film by a plantation owner. Principal fault is editing; like most amateurs, Mr. Frierson evidently can't bring himself to use the scissors, and the result is a somewhat over-long picture which includes material extraneous to the main theme. On the whole, however, it's a fine picture, well photographed and highly instructive. Shot with a Bell & Howell Auto Master magazine camera. Titling equipment unspecified, but some nice wipes and traveling titles used.

★

★★ BOMBAX IN BLOOM, by John O. Lee, Honolulu, T.H. This 50-foot Kodachrome 8mm. reel is beautiful, insofar as subject, photography and color are concerned. But it wasn't until we checked up later and found Mr. Lee lives in Hawaii that we even got a clue to what and where the bombax tree is. The picture consists of shots from varying distances of the bombax, which a sign identifies as "very rare," and its absolutely gorgeous pink flowers. They're strikingly beautiful, particularly in closeup, and the use of a pretty Malayan belle holding the bloom in one shot promises a tip-off as to where and what the bombax is—but the promise isn't fulfilled. Titles are excellent, and there's as fine a dissolve from long shot to closeup as we've seen. Made with Bolex H-8, using three Lumenised EK anastigmat lenses: 13mm. f 1.9, 25mm. f 1.9 and 38mm. f 2.5. Taken in bright sunlight with f 8 to f 11 lens openings.

★

★ BEST OF INTENTIONS, 125 - foot, 8mm. black-and-white film by Don Brian Murphy, Leavenworth, Kans., from the scenario of the same title printed in the June, 1948, issue of HOME MOVIES. A commendable first attempt to film a story, highlighted by some very clever titling. Opening titles, including full credits, are a bit off center, but remainder are good. Fadeout "The End," superimposed over final scene, is particularly nice. Generally, this is a well-made and edited film, although lighting is poor in several scenes. In one or two, the glare from the floods smacks squarely into the lens. Shot with Revere 88, using f 2.5 lens and a wide-angle lens, plus tripod, light meter, photofloods. No titler used, all titles being painted on glass and wallpaper and photographed from tripod. Fades made by closing down the lens (good, too!), and double exposures by rethreading film in a dark closet. Nice angle shots in several places. "All actors and others connected with the film were under 17, and no adult help was used in any way," writes Murphy. Which makes the good acting and the photographer's work even more impressive. See "Easy To Film" on page 534 of this issue.

★

★★★ FUN IN THE SUN, 175-ft. 8mm. Kodachrome by J. B. Bobo, Texarkana, Texas, is a jim-dandy example of how a little imagination will add interest to a film. Being a magician by profession, Mr. Bobo quite naturally would think of trick photography, which he combined neatly with his own sleight-of-hand in filming this story of an outing at the lake. Most of the effects, though, are done with the camera rather than by prestidigitation, as Bobo grabs a can of milk out of thin air and causes the dirty breakfast dishes to vanish with a wave of his hand. He also causes the rest of the camping party to disappear when they chase him; then, lonely, he makes himself disappear. Color, exposure and effects are all good, as is the use of varying distance shots and angles to lend variety. Titles are clear and well-made, with opening credits very effectively handled by the pages of a book which a hand slowly turns. "The End" title also is fine, moving in from the front to fill the screen. The picture was shot with a Revere with an f 2.5 lens, a Fadette on the front of the lens being used to fade in the opening scene. All titles were shot in bright sunlight with no supplementary lens. Final scene of the picture, in which Bobo vanishes, was done by stop motion and shot at the beginning of a roll; film was then back-wound by hand in a closet and "The End" double exposed on it later. The entire film was planned in advance, a script written and the story broken down into scenes for shooting convenience. The fine finished picture proves the value of planning and using a little imagination to make a good movie out of what otherwise could have been a mediocre series of shots of people on an outing.

Music . . .

○ *Continued from Page 533*

of an even tempo is ideal. By even tempo, we mean music that lacks sudden bursts of loud passages or music without extremely soft sections. The music from a very low passage can be lost with the sound of your projector, while the blasting from a very loud passage might rattle the eardrums of the audience. The selection, "By the Sleepy Lagoon" by Eric Coates is a good example of music of an even tempo.

In speaking of tempo, one can realize the effect it would have if a travel film with Beethoven's Pastoral Symphony as the mood piece were suddenly followed by a record of Spike Jones in "Leave the Dishes in the Sink, Ma." Such a change in mood and tempo is so rapid and violent that it comes as a distinct shock to the human nervous system, besides ruining any pretense of a professional showing. If a mood change is to be made, it is well to build up to it with a gradual increase in tempo, so that when Spike Jones is played, it will seem natural and in its place.

Vocal records aren't used often except when a specific effect is wanted. Musical accompaniment for your films is not the end result, but merely a means to an end. The audience should be unaware of the music and take it as a matter of course. When singing is introduced, and it is not needed, the illusion of sound is broken and the audience, instead of concentrating upon the movies, will listen more closely to the vocal refrains of your record.

Often a record will have parts that suggest an entirely different scene. By playing it often enough, the wanted section can be marked off with a white or yellow pencil or crayon, doing no harm to the record surface. Those owning a single turntable will find that by the use of records whose mood carries throughout, their task of actual phonograph operation will be greatly simplified. The less one interrupts the flow of music during the show, the better, and with the single turntable it is unavoidable at intervals. Amateurs with dual tables won't be bothered with this problem because passages from two or more different records can be blended easily, and without interruption, by fading.

For convenience, I have tabulated a list of mood records. Some may no longer be listed under the same catalog number, but if a Columbia release is not aavilable, try Victor and vice versa. Personally, I have found Columbia Blue Seal releases to contain less surface noise than others on the market. So try your

hand with music and records and watch your audience respond. Good luck!

MOOD MUSIC

Introductory and Main Titles: Symphony Modern (Dramatic), Steiner, Vic. N-8311. Scherherazade (1st Movement) (Dramatic), Korsakov, Col. 11170. Marche Troyenne (Dramatic), Berlioz, Col. 70089D. Two Silhouettes, D. Shore, Col. 37050. Fanfare, Debussy, Col. P69318D. American Fantasy (Pt. 1) (Fanfare), Herbert, Vic. 36409. Salute to Armed Forces (Fanfare), Bodge, Vic. 101133B.

Light, Bright, Gay: Fetes, Debussy, Col. 69322. Mayfair, Coates, Col. 69264. Summer Days, Coates, Vic. 36336. Donkey Serenade, Friml-Griffin, Ron. R129A. Ciribiribin, Griffin, Ron. R129B. Peg O' My Heart, Fisher-Byran, Vita. 1A. Tico Tico, Smith, Dec. 23353A. Lero Lero, Smith, Dec. 23353B. Play Gypsy, Dance Gypsy, Kalman, Smith, Col. 420M. Le Secret, Gautier, Vic. 20416. Pirouette, Fink, Vic. 20416. Valse Bluette, Drigo, Vic. 1757. In the Moonlight, Ketelbey, Vic. 36247. Arabesque 1 & 2, Debussy, Col. 17145. Serenade, R. Strauss, Col. 17138. Anitras Dance, Grieg, Col. or Vic. Benvenuto Cellini Overture, Berlioz, Col. or Vic. Dance of Hours (Part 2), Ponchielli, Vic. 11833. Poet, Peasant Overture, Suppe, Vic. or Col. Entry of Gladiators, Fucik, Vic. or Col. Zampa Overture, Herold, Vic. or Col. China Doll Parade, Zamecnik, Col. 367M. Serenade, Drigo, Col. 35818. Chinese Dance (Nutcracker Suite), Tschaikowsky, Vic. 8663. Dance of the Flutes (Nutcracker Suite), Tschaikowsky, Vic. 8663. Eighteenth Century Dance, Haydn, Vic. 7256.

Lively, Children, Cartoons: Toy Trumpet, Scott, Vic. 4456. Pavanne, Gould, Vic. 4456. Shepards Hey, Grainger, Vic. 1666. County Gardens, Grainger, Vic. 1666.

Fast, Sports, Cartoons: Capriccio Italien, Tschaikowsky, Vic. DM632. Morning, Noon, and Night, Von Suppe, Vic. 12479. Moto Perpetuo, Paganini, Vic. 8661. Hungarian Dances 5 & 6, Brahms, Vic. or Col. Pique Dame Overture, Suppe, Vic. or Col. Donkey Serenade, Friml, Ron. 129A. Ciribiribin, Fisher, Ron. 129A. Flight of the Bumble Bee, Korsakov, Col. or Vic. Perpetual Motion, Novacek, Col. 11879D. Gaite Parisienne, Offenbach, Col. MX 115. Tritsch Tratsch Polka, Strauss, Col. or Vic. Bacchanale (Sampson, Delilah), Saint Saens, Vic. 6823. Barber of Seville Overture, Rossini, Vic. 7251. Artist's Life, Strauss, Vic. 12194. Bartered Bride Polka, Smetana, Vic. 8694. Dance of the Comedians, Smetana, Vic. 8694. Rosamunde Ballet, Schubert, Vic. 4396. Symphony No. 40 in G Minor Parts 1 & 4, Mozart, Vic. DM293.

Movie Club News

MILWAUKEE Amateur Movie Society is compiling a film on the Wisconsin Centennial from footage shot by members. Club's annual exhibition is planned for Nov. 10 and 24.

★

ROCKFORD (Ill.) Movie Makers will hold Past Presidents night, Oct. 11. Film of "MacBeth," made by David Bradley of Winnetka, Ill., will be shown. On Sept. 20, the club visited new Beloit Club and put on 1½-hour film show.

★

PHILADELPHIA Cinema Club at its Sept. 14 meeting had as guest Patrolman Kirk R. McDaniel, official photographer of the Department of Public Safety of the Police Bureau, who discussed the use of movies and still pictures in police work. Club also saw 300-foot reel of 8mm. Kodachrome taken by member Sidney Malet on a recent Pan-American cruise.

★

METROPOLITAN Motion Picture Club of New York City has set Nov. 1 deadline on its general contest. Feature of November supplementary meeting will be a four-minute film contest. President Frank Gunnell has named new committee chairmen.

★

RICHMOND (Calif.) Movie Camera Club has scheduled its first open house and gadget night for Nov. 20. Group held a picnic Sept. 12 at Camp Taylor State Park.

★

LOS ANGELES Cinema Club has scheduled its annual contest meeting for Dec. 6, with deadline for entries Nov. 24. Lighting was discussed in an illustrated talk by Maury Kains at Sept. 13 meeting, which also saw General Electric Co.'s "Family Album" film on lighting and use of light meter.

★

FLINT (Mich.) Amateur Movie Club opened its fall and winter season Sept. 9 with a picnic supper and film showing at Flushing Park.

★

SOUTH SIDE Cinema Club of Chicago at its Sept. 22 meeting heard an illustrated lecture on care and use of the exposure meter, given by a representative of the Weston Instrument Co.

★

TOPEKA (Kans.) Amateur Movie Makers resumed meetings after the summer suspension with showing of "Vacation Hi-Spot" reels made by members. Also scheduled is a "Kansas Free Fair Contest."

★

TRENTON (N. J.) Movie Makers Club, oldest organization of its kind in the state, has following new officers: Roger E. Bell, president; James Vokali, vice-president; Mrs. Edith Kerwin, Secretary; Harold E. Cranmer, treasurer.

★

LONG BEACH (Calif.) Cinema Club members went on location during September at Hurkey Creek camp ground in the San Jacinto Mountains. Scenario was "He's a Furriner," and costumed cast was on hand for the club cinephotographers.

★

METRO Movie Club of River Park, Chicago, had a members' film night on Sept. 22, with a technical committee present to criticize and analyze the movies shown. New committees for 1948-49 have been named by President W. E. Ziemer.

★

BRIGHAM CITY (Utah) vicinity cine fans have formed the Box Elder Movie Club and are embarking on an active program of activities.

★

LA CASA Movie Club of Alhambra, Calif., held a dinner meeting Sept. 20 at which four travel pictures were shown by L. M. Miller, W. E. Moore, H. F. Francis and R. A. Battles.

★

TOLEDO Cine Club enjoyed an illustrated talk on film programming and television by Miss Phillips of Station WSPD-TV at its Sept. 13 meeting.

★

SOUTHWEST 8mm. Club of Los Angeles saw a demonstration of splicers and splicing methods at their Sept. 17 meeting. Club member Jim Baker demonstrated a full-frame splicer that he made.

★

UTAH Cine Arts Club of Salt Lake City members travelled to Springville, Utah, for their Sept. 15 meeting at the home of Mr. and Mrs. Ted Pope. Group travelled by special bus. Program was devoted to films dealing with technical aspects of movie photography.

★

SEATTLE Amateur Movie Club at its Sept. 14 meeting saw "Doghouse Blues," winner of several contest awards, and "Call of the Canyons," color film on Utah.

I've Got a Problem

Lens Data (Ira F. Coon, Jr., Joliet, Ill.)

Q—*Can you give me a formula for compnting the f stops when using a 3-inch tube with an f 3.5 1½-inch telephoto lens on my Keystone K-8? Also a formula for determining width of field at various distances with this setup?*

A—To compute f stops, divide the new focal length (in your case, this would be 4½ inches) by the original focal length (1½ inches) to establish the ratio of increase (3). The f stop is the ratio between the diameter of the stop and the focal length; hence multiply the original stop markings by the ratio of increase. Thus f 3.5 multiplied by 3 (ratio of increase) becomes f 10.5; an f 5 stop becomes f 15, etc.

To find the width of field at any distance: multiply the distance of the subject (in inches) from the iris of the lens by the width of the film (in mm.) and divide the result by the focal length of the lens (in mm.). Thus, for an object at 50 feet (600 inches) with your 4½-inch lens, multiply the distance (600 in.) by the width of your 8mm. film (5mm.) and divide the result by the focal length (112.5mm.):

$$600 \times 5 = 3000$$

112.5/3000/26.6

Your width of field at 50 feet, therefore, is 26.6 inches.

Acid Resisting Paint (Stephen Devore, Baldin Park, Cal.)

Q—*I built my own processing outfit but can't find any acid resisting paint. Do I need to paint it, as I am using chemicals that require no sulphuric acid?*

A—Many people tell us that Probar, made by Wolff & Dolan, 5550 California St., San Francisco, is a satisfactory acid-resisting paint. You do not specify the materials used in constructing your processing outfit, but it is reasonable to assume there is some metal in it—nails or screws if it is made of wood—and it should be painted.

Safe Light (Clarence C. Eagleson, Winthrop, Mass.)

Q—*I have a green panchromatic safe light. How near the film should I use it? Has the speed of the film any bearing on it?*

A—Your green safe light should be kept as far as possible from the film, although exact distance will vary with sensitivity or speed of the film. A rule-of thumb estimate would indicate five or six feet as the closest distance for the slowest film, with increased distance for faster films.

Moonlight Effect (Rev. Delmar M. Talley, Sullivan, Ill.).

Q—*What kind of a filter can I use, or how else can I get the effect of moonlight on black and white film (presuming it could not be done with color film)?*

A—Use of an A filter will give a very good night effect with black and white film, particularly if used together with a Kodak Pola-Screen and photographed at right angles to the sun's rays. Black and white film can be dyed, after processing, with a dark blue or dark green dye, to give a moonlight effect. For color film, use a blue filter to achieve the desired effect.

Spots On Film (Mrs. Ned Curtiss, Marshall, Mich.)

Q—*We have been developing our own movie film and are having trouble getting the bleach out. We use a Morse tank and panchromatic film, with D198, D72 developer and acid bleach used according to directions, but on projection, films show yellow spots.*

A—Yellowish stains may be due to one of several causes. Be sure to wash out the bleach sufficiently in the second washing; wash for several minutes, preferably in running water. Touching film with hands after first developer is started will almost always cause stains, as will overlapping. Use of old bleaching solutions can cause spots, too, as can solutions not thoroughly mixed, particularly ammonia.

16mm. Lens on 8 (H. J. Krueger, Downers Grover, Ill.)

Q—*I recently used a 25mm. f3.5 Taylor Hobson Cooke fixed focus lens for 16mm. camera on an 8mm. Bolex H-8 camera. I found that when used on 8mm. cameras it ceased to be fixed focus. Can you explain this?*

A—Lens experts at Eastman Kodak explain: "There is no reason why a lens intended for a 16mm. camera cannot be used on an 8mm. camera providing there is a view finder to indicate the correct angle of view. However, the setting for universal focus would be somewhat different because it will be based on a circle of confusion of .002" which is customary for 8mm. lenses, whereas for 16mm. lenses .001" is used.

Cine Roundup . . .

• *Continued from Page 522*

briel Figueroa; "Easter Parade," Harry Stradling; "Green Grass of Wyoming," Charles Clarke, and "The Lady from Shanghai," Charles Lawton, Jr.

On the honor roll are "Bill and Coo," Jack Marta; "A Double Life," Milton Krasner; "The Big Clock," John Seitz; "Forever Amber," Leon Shamroy; "Mourning Becomes Electra," George Barnes; "The Foxes of Harrow," Joseph La Shelle.

Films Fight Delinquency

The New York State Youth Commission is using 16mm. films in its anti-delinquency fight, making prints of RKO Pathe's "Families First" available to agencies, civic groups and schools. The film is designed to focus attention on the importance of family life and promote understanding of juvenile behavior problems.

Hart Turet

Arthur H. Hart of San Francisco claims that the picture on Page 482 of HOME MOVIES' September issue, referred to in the caption as a "Smith 4-lens turret," was designed and built by him. We're only too happy to give credit where it is due, particularly to one whose reputation for making fine movie equipment is as well established as is Mr. Hart's.

Film Production Gains

"We are making more 8 and 16mm. amateur movie film than ever before. Growing production has enabled us to make steady progress toward meeting the demand for these films and the situation should continue to improve after the summer peak has passed." So stated Thomas J. Hargrave, president of Eastman Kodak Co., in a statement issued with firm's semi-annual financial report.

He estimated that 1948 production of Cine-Kodak 8mm. film will be 2½ times that of 1940.

Delayed Suspense

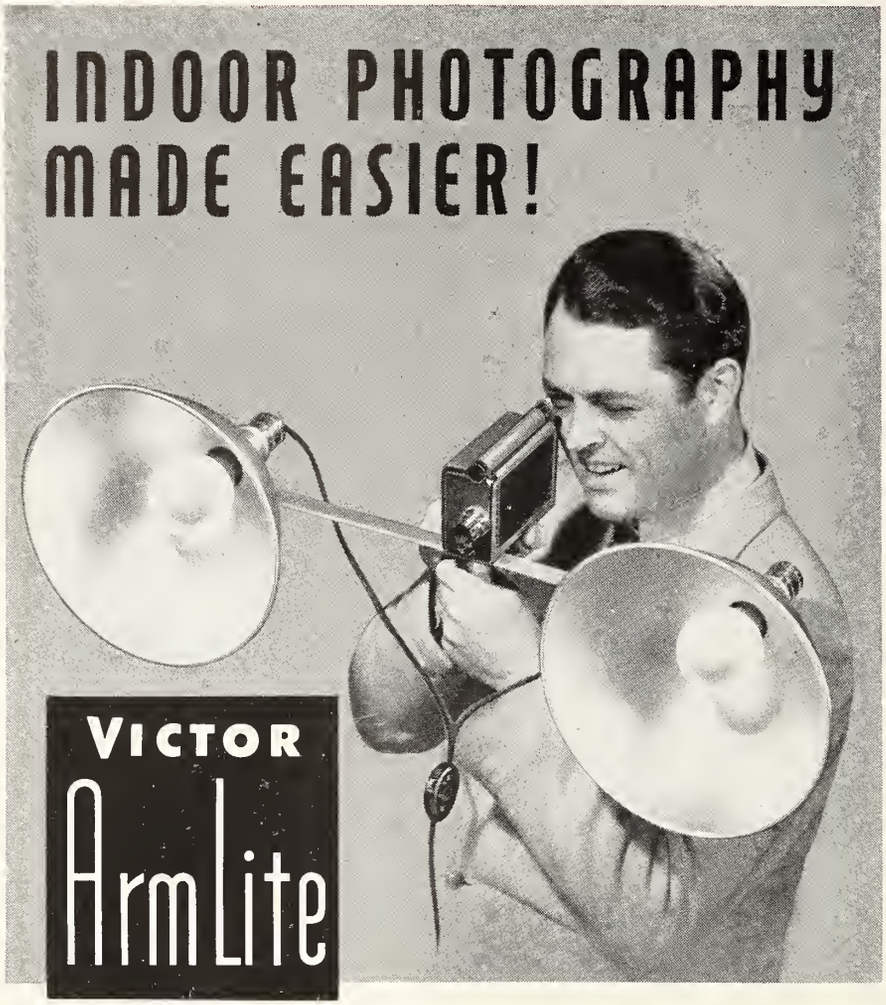
Alfred Hitchcock's article on suspense in movie making, promised for this issue of HOME MOVIES, has been delayed, due to the famed producer-director being in Europe. Watch for it in a later issue.

Murray Signs Two

Pat Williams and Mavis Russell, appearing in Ken Murray's perennial "Blackouts" in Hollywood, have been signed by Martin Murray Productions, Inc., to appear in the company's current series of 16mm. television pictures.

• *Continued on page 557*

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Let's Backwind . . .

• *Continued from Page 538*

own changing bag. Either way, it is important that the bag be large enough to hold the camera and cover, still leaving sufficient room to manipulate the camera spools. Whenever these bags are used, it is wise to find a shady spot for the backwind operation, thus cutting down the chances of a light leak.

It is well to find a flat surface such as a table or the back seat of a car to hold the bag and its contents. Considerable manipulation of the camera, cover and film spools is required. Therefore it is evident that when a camera spool loaded with film is set in one spot in the bag, it must remain in that position until wanted, without slipping or sliding around inside the bag, thus allowing the film to loosen and unwind from the spool.

In choosing a darkroom to backwind one's film the first consideration is that it be light tight. Any crack, crevice or keyhole which allows even the smallest ray of light to penetrate can be disastrous to the film. However such cracks are easily taken care of with short strips of masking or adhesive tape. To prepare such a closet for future use it is wise to sit in the dark for five minutes, thus allowing one's eyes to become accustomed to the darkness. When this period has elapsed a key hole will look like the rays from a searchlight and cracks will appear as if the door was partly ajar. This is the time to start work with tape to seal off the cracks.

Another consideration is ventilation. The larger the room available, the better. It is extremely uncomfortable to sit cramped up in a stuffy closet on a hot summer day, even though it takes only a few minutes to backwind. Therefore choose the largest room which can be easily "blacked out," and provide some means of locking the door from the inside. It's strange, but that minute you decide to take the cover off the camera will be the moment some other member of the family decides he needs a hat resting on the top shelf of that particular closet.

Having solved the darkroom problem we now come to the task of choosing the exact frame which begins the special effect, and the exact frame which ends it. Lest there be any confusion we must understand at the start this can only be attained successfully with a camera which is fitted with a wind-back and frame counter. However many effects can be achieved by exposing *extra* frames in the camera and finding *the exact frame*, after processing, on the editing board. What does it matter if a

superimposed title has run over a few frames into the next scene, when the excess can be cut away and the film spliced?

It is much more simple to get double exposures on a new roll of film whenever possible, for then the start of the effect has already been predetermined, i.e. the beginning of the roll. To find the exact frame under these conditions on Kodak film remove the lens, slow the camera down to its slowest speed and look into the lens opening. Start the camera and watch for the perforation marks appearing on the film. So that the film cannot become mixed up during processing, Eastman perforates a number on the film to identify it when processing is complete. This number occurs at a definite place near the beginning and marks the start of the pictures which will be returned to you.

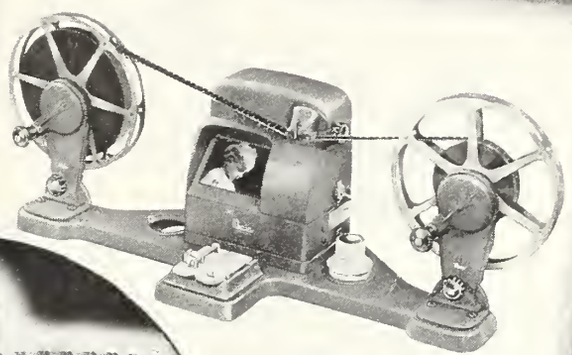
Thus we can run the camera with the lens removed until the perforation starts, then, after replacing the lens and shooting the scene, we are ready to rewind. In the darkroom we remove both spools and rewind all the film into the feed spool. Then, in the light, the camera is rethreaded with the full roll of film as before, again the lens is removed and by repeating the process of watching for the perforations we come to the frame we started with. Now we are ready to expose again for the special effect.

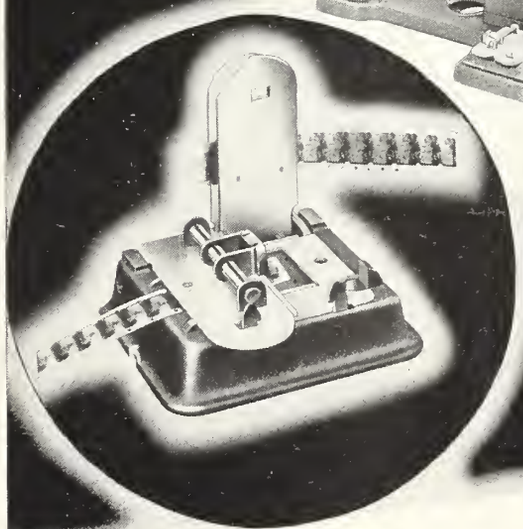
No doubt you will be thinking by now . . . that is O. K. to locate the first frame of the effect, but how about the last frame? How can I determine how long to run the camera the second time? The easiest way to establish this is by carefully timing the first take. With a watch containing a second hand get the time in seconds from the moment the starting button is pressed until it is released. Thus with the camera running at 16 f.p.s. three elapsed seconds will be 48 frames exposed. Therefore exactly three seconds must elapse the second time the film is exposed. Another way is to notice the exact relation of the pointer on the footage counter to the nearest figure, duplicating this position on the second take. Thus we can determine, within a few frames, the end of the double exposed scene.

Suppose we wish to double expose in the middle of a roll, how can we mark the first frame? We can no longer use the perforations to locate that particular frame so we must use some means of marking the film which we can *feel* in the dark. Two simple methods come to mind, either of which will prove successful. One is to make a notch with a paper punch in the edge of the film. The other is to tie a small piece of thread in a perforation hole. Then while winding the film back into the supply spool in the dark, we can locate the starting

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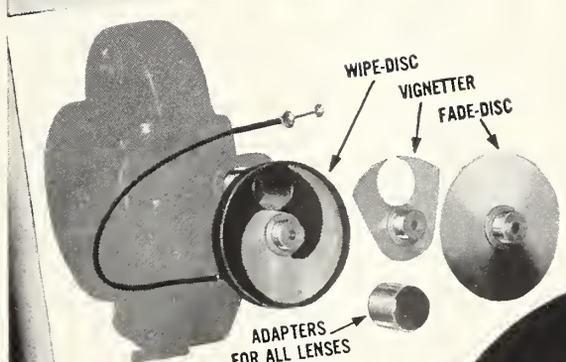
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frame by running our fingers along the edge of the film. Be sure the frame marked is the one opposite the gate. Also, if this method is chosen, do not leave long ends of thread to tangle with the sprockets or pull-down claw. (P.S.—Kindly remove thread before sending away to the processing station.)

Space does not permit us to go into all the variations of this method. However by following the specific examples cited one can get the idea involved. A number of other methods have been suggested in various issues of HOME MOVIES It becomes an interesting problem to work out individual ideas to suit oneself. It is wise to practice the whole operation with some old film so that when the attempt is made on unexposed stock one will be familiar with the feel of the operations in the dark.

Sound Systems . . .

• *Continued from Page 531*

when synchronized dialogue would immeasurably enhance the value of a family record film, a documentary, or a backyard comedy or fantasy.

The 16mm. film is now 25 years old. Sound movies are 20 years old. Yet 16mm., which adopted color faster than the professional 35mm. industry, has made only slight headway in the matter of sound. It would be interesting to probe into the reasons for this, but we are not concerned here with post-mortems. We are interested in the situation now and in the immediate future. Is it practical for the amateur to do something about sound, and are there reasonable hopes of important developments in the near future? We believe that it is practical, and we believe there will be a considerable improvement in the general situation in the foreseeable future. That is why we are beginning this series of articles.

We do not guarantee, or even suggest, that these articles will solve all your problems and make it a simple matter to go ahead and produce sound movies. That would be too much to hope for. However, we do believe it is high time to make a start. We believe it is time to begin to deal with the subject of sound, not haphazardly with an occasional, isolated article, but in a systematic, correlated manner. We believe, above all, that it is time for the average home movie maker to begin to learn just a bit about sound and the problems it will bring with it.

Predictions are always dangerous, but we believe that the demand for sound at the present time is too great to remain long unsatisfied. When a great need and a great demand exist, American industry has rarely failed to provide an answer, and we do not believe it will



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GENERAL ELECTRIC

606-36H

fail in this case. When sound does become generally available it is going to demand at least a certain minimum of new knowledge on the part of the cine enthusiast. However simple sound may become, the best results will be had by the man with at least an elementary understanding of what he is doing.

For this reason, we shall present here at fairly regular intervals some of the basic know-how of sound recording and reproduction. A little bit about the physics of sound, or acoustics; nothing that need cause you any headaches, but just enough about the nature of sound to enable you to understand without difficulty the things we shall be talking about. Then, a bit about the operation of the devices with which we are most concerned—the microphone, the amplifier and the loud speaker, for example. After that, one at a time, the important basic systems of sound recording and reproduction; sound on record, sound on film, sound on wire or tape. How these systems work, what their characteristics are, their advantages and drawbacks for our purpose. From there, we shall go on to the practical procedures involved in all these methods. Such things as good microphone placement, room acoustics, proper recording practice with the various methods, the best set-up for reproduction, and so on. Lastly, the application of all this to the motion picture—the ways in which speech, sound and music can be used to enhance the values of a film—will be explored at length. In other words:

1. What sound is.

2. How we can record and reproduce it.

3. How we can use it to make better films.

If the mail which comes to the editor's desk at HOME MOVIES is any criterion, then a large sector of the readers should find this of interest. Others not yet sound-conscious may well become so when they learn a little more about it. There will be few, we believe, who will not be interested in at least knowing a little more about it, and about its possibilities.

We believe that sound is here to stay —that it will soon be vastly more important than it is now—that in the future no magazine dealing with amateur movie making can neglect the subject. HOME MOVIES never has neglected it. Over a period of years, more articles on sound have been published than in any other magazine in the field, here or abroad. This new series represents, so far as we know, the first effort to bring together in one place a comprehensive treatment of the entire subject. We shall welcome letters from readers setting forth their opinions on the subject and their problems in this field.

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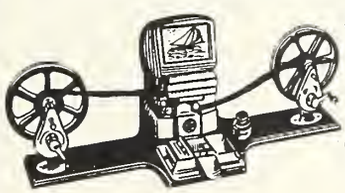
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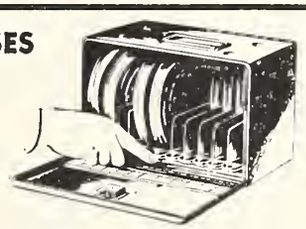
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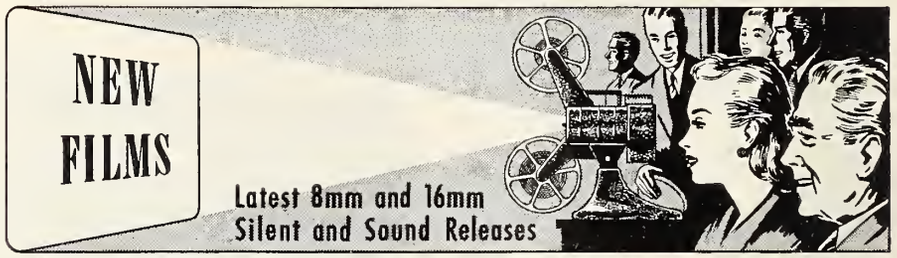
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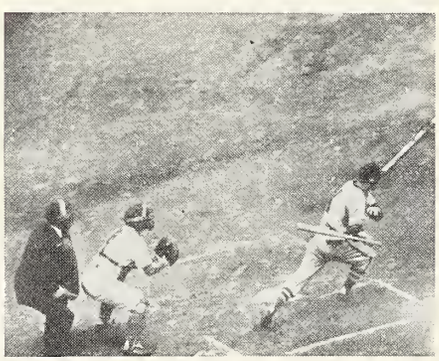
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⟸ TENTING TONIGHT ON THE OLD CAMP GROUND

Johnny Mack Brown and Tex Ritter star in this new 6-reel major company western in 16mm. sound, released by Commonwealth Pictures Corp., New York. Fuzzy Knight also appears, and Ritter and the Jimmy Wakely Trio are heard in the vocal interludes. Film depicts dramatic struggles coincident to building of stagecoach roads through the frontier west.



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Easy To Film . . .

• *Continued from Page 539*

tripod and wide-angle lens to supplement my Revere 88. Each of them added to the photoflood supply, and automatically became "production assistants." The fact that one of them left for New York, cutting our supply of lighting equipment short in the middle of the picture, may have made some difference in the second reel, but its amazing how good you get at improvising when necessary.

For the first night we decided on just the main characters and the necessary workers, with the big party scene to look forward to. Eager for real action, we took time for only a brief reading of the script and one rehearsal before shooting. Up to now the Revere had had only the regulation use: neighbors' children, swimming parties, high school athletics, parades and local events, with only the merest tryout of indoor shots. But dauntless youth (they tell me) stops at nothing, and we knew we could do it—and did! By the end of the evening we felt as if we should join unions, so efficient was our system of lighting the scene, setting the camera angle and getting the proper exposure, not to mention the acting.

The first night's work yielded twenty-five scenes, with only minor changes from the printed script. Without benefit of re-wind equipment on my camera we modified the montage which called for nine scenes, one faded into the next, to four shots faded quickly in and out —and it isn't bad.

The second night we did our "mob scene" where the flood of friends came to give Merton a surprise party just after he had the house in proverbial apple-pie order awaiting the coming of Myra. It turned out to be the hottest night of the summer and we were almost glad that our "mob" was severely cut in numbers, due to vacations and whatnot. Ten of us were enough to suffer indoors when the swimming pool was so inviting. But the show must go on and not an actor, principal or extra, suggested leaving. Well, maybe they did say, "Let's hurry this up a bit," and maybe we got away with more refreshments than the script called for but it was loads of fun.

The house is back to normal routine now, the refrigerator has been replenished, and the mailman has all but forgotten how constantly he was hounded until the film arrived back from the processing laboratory; but the work of those two evenings has resulted in a film which will warrant many showings in the days to come.

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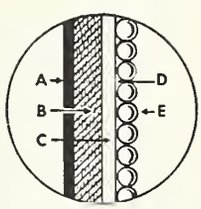
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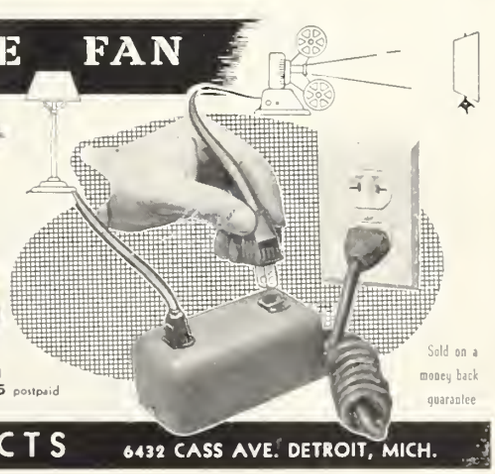
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Synchronization . . .

• *Continued from Page 534*

design and build the synchronizing device shown in the accompanying illustrations. In appearance it is complicated, but any skilled amateur could build the same arrangement for his own projector.

The projector is driven by an ordinary series wound motor. The turntable is also driven by the usual synchronous motor, the speed being controlled by a governor. Neither of these motors was dead accurate in speed, and to have had the projector control the speed of the turntable, or vice versa, would have put an undesirable extra strain on one motor. So I decided to use a small synchronous motor which would turn at absolutely constant speed—and make *both* projector and turntable run in step with it (things equal to the same thing being equal to each other.)

I converted an eight-pole bicycle generator to a constant speed synchronous motor. This drives a small control shaft, with a governor at one end which keeps the projector in step with it, and a governor at the other end which regulates the turntable speed. Thus, all three mechanisms keep in very accurate synchronism.

The mechanism itself is fairly simple. The end of the control shaft is threaded. Over this goes the cylindrical slip coupling. If the projector motor goes too fast, the slip coupling starts turning on the threaded shaft, moves over, and the governor comes into play, slowing down the motor—all of which occurs in far less time than it takes to describe it. In the same way, a slip coupling over the other end of the control shaft, also threaded, operates the governor which controls the speed of the turntable.

This solved the problem of bringing the motors into step and keeping them that way, but there remained the difficult problem of starting picture and sound off synchronously, since projector and turntable come up to speed differently, and not necessarily always the same way. This problem was solved by devising an instantaneous starting method for the disc, and letting the film itself "kick it off" after the projector was up to speed.

The secret of this method is a construction which permits the turntable to come up to speed while the disc itself remains stationary. Around the turntable is a stationary ring. When a button is pressed, this ring is raised about 1/16th of an inch above the level of the turntable (which is slightly smaller than the discs). Thus, with the ring elevated, a disc can be put in place and the motor brought up to speed,



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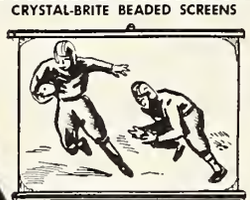
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while the record remains stationary. An electromagnet releases the button and drops the ring, starting the disc. The electromagnet, in turn, is operated by a contact in the projector when it engages a notch in the edge of the film.

The procedure is as follows: I first start all the motors going. Thanks to friction clutches, these need not be started and stopped during a performance. Then I thread the projector, and place a record on the turntable (with the outer ring raised, naturally), and carefully place the needle at the start of the record. I start the turntables and projector running. At the beginning of the film is several feet of black leader, to give the projector speed time to level off. Then the notch in the film hits the contact, the ring drops, the record starts, and the performance is on. At the end of Record 1, there is another notch in the film which starts the other turntable with Record 2. To insure a smooth changeover, I record the same sound at the end of one record and the beginning of the next. Record 3 is cut on the back of 1, and 4 on the reverse of 2.

This method is of course much too involved for theatre use, but it affords a great deal of pleasure, the sound quality is excellent, and it adds only 25 to 50 per cent to the cost of a 16mm. film. It could, naturally, be used with 8mm. equally well.

Production of the film is too complicated a job to be described in this article. Much of the sound is recorded directly at the time the picture is shot. These short sections are then re-recorded onto a single record together with sound effects, music, narration and so on. Some re-editing of the film is then necessary to bring all of the sections into exact synchronism.

In the accompanying illustrations are shown some other methods by which the motors can be kept synchronous, involving rheostats which come into operation automatically when the motors fall out of step.

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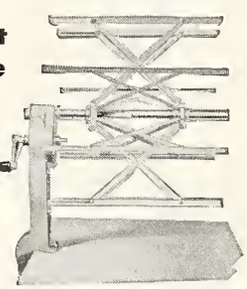
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Hallowe'en Films . . .

• *Continued from Page 529*

and interest by bringing out something that is in the nature of a family joke —perhaps the latest fluffy pup, or Dad's battered but beloved old fishing hat that he has to rescue regularly from the trash barrel.

This same stopping and starting process can produce some very startling "change of clothes" effects, good for laughs and surprises. Tom walks down a garden path and his neat fedora hat suddenly becomes a huge flower-bedecked woman's bonnet, or his trousers in a flash become a skirt.

Garments can be made to disappear, appear or change in an instant. For a Hallowe'en film, a witch's garb suddenbecomes a modish gown, her broom a parasol or purse and her black cat a white terrier. With a little imagination the variations that can be made on this theme are infinite, and sudden changes, no matter what they are, are always startling and humorous.

In "transformation" scenes of this type, the location of the subject's feet should always be clearly marked on the ground so that when he returns after changing clothes, he can take up exactly the same position. Otherwise there will be an unrealistic jump in the film.

Another good stunt is to have a garden hose with the nozzle pointed straight toward the audience and the tap turned on. On the screen a gush of water comes right toward the observers and there is an amusing tendency to dodge to one side. This stunt is again worked with a pane of glass between camera and hose.

Speaking of audiences wriggling in their chairs because of something happening on the screen, this writer saw an excellent short film recently, taken from the front seat of the front car on a steep-diving scenic railway — better known to Americans as a roller coaster. The view rose and fell away in a most alarming manner, twisted from this side to that as sharp curves were negotiated, while stomach-turning drops appeared in quick succession and were taken at colossal speeds. The operator simply clamped the camera against a side rail with one hand, set the motor going and hoped for the best, but the result was splendidly fantastic.

Short bits like this are just the thing for your "Tom Fool" film and may be picked up in all sorts of odd places. The roller coaster shots mentioned might well be used in a Hallowe'en film as the view from a fast-riding witch's airborne broom.

There are many, many avenues that provide amusing, fantastic, startling, weird and novel effects. Climbing impossible walls, for instance, always cre-



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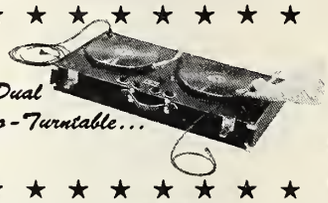
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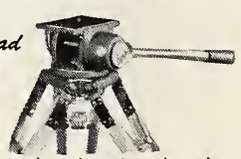
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ates a laugh. To get this effect point the camera straight down onto a paved walk from, say, the bough of a tree. The subject who is to do the "climbing" then *crawls* along the wall, reaching out as he would if attempting to scale a verticle cliff. The main point here is that the camera must be looking straight down at right angles to the path. An oblique focal axis quite spoils the effect.

Distortions, if not kept on for too great a time, can be screamingly ludicrous, and some wonderful effects of long faces and squat bodies, wide faces and tiny bodies, etc., can be secured by merely photographing the subject reflected in the side of a silver or chromium teapot. Distorted effects can also be obtained by photographing through the bottom of a not too thick drinking glass or, indeed, through any wavy glass. A lens set slightly askew also will give a distroted image.

Titles in keeping with the fantastic nature of the shots add the proper touch to a film of this kind, which is funny, interesting and certainly unusual.

Cine Rouud-up . . .

• *Continued from Page 547*

Price Line Held

Retail price increases on 18 items manufactured by Universal Camera Corp. have been held to slightly over one per cent in over two years, the company announces. The 18 items listed in August, 1946, at a total of $481.36. Today's total listing for them is $486.86. Only one item, the PC-500 projector, has increased, the $5.50 covering improvements added this year.

Contract For DeVry

Expanded peace-time use of 16mm. films by the U. S. Navy has resulted in issuance of a contract for sound projection equipment to the DeVry Corp., Chicago, totalling nearly $1,000,000, believed the largest single peacetime order ever placed for this type of equipment.

V.F.W. Film Library

A film rental library has been established for the Veterans of Foreign Wars Film Distribution Service through Sherman Plan, Inc., and the Film Center of Washington, D. C., Inc. Latter agency will act as rental agency for film features and shorts to VFW posts.

Cancer Fund Aided

Establishment of the Babe Ruth Cancer Fund with the contribution of $100,000 by the Revere Camera Co. of Chicago has been announced by Sam Briskin, head of the firm. The money will go to the American Cancer Society to start the fund for general research.



MANUFACTURED BY **GEORGE K. CULBERTSON COMPANY**
5133 JUANITA AVENUE, DEPT. H, MINNEAPOLIS 10, MINNESOTA



Join the thousands of home movie fans who are seeing the best in 8mm. and 16mm. home movies (sound and silent) . . . "First Editions" of the Movie-Of-The-Month. YOU can belong to this rapidly growing club merely by paying a membership fee of $2.00. There are no dues; no obligation to buy anything! Membership in the Movie-Of-The-Month-Club means a saving to you of many, many dollars, because of the low prices at which members can purchase these fine movies.

SEE BEFORE YOU BUY!

As soon as you join the Movie-Of-The-Month-Club you will receive the picture selected as the month's outstanding home movie. You may project it in your own home without obligation. If you want to add that film to your library, you may purchase it at the special club price, or you may return it (enclosing only 25¢ handling charge)—there is no obligation to buy.

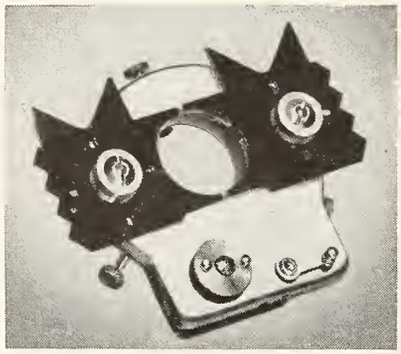
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THE MOVIE-OF-THE-MONTH CLUB

MOVIE-OF-THE-MONTH-CLUB, 6509 De Longpre, Hollywood 28, Calif.
Please enroll me as a member of the MOVIE-OF-THE-MONTH-CLUB. I enclose $2.00 to cover cost of membership. I understand this does not obligate me to buy any reels and that I will be sent a new reel on approval approximately every month. I will return the reels sent me on approval within five days (enclosing 25¢ handling charge) or pay for them at the special club membership price: 8mm., $2.00; 16mm., $4.00; 16mm. sound, $5.00.
CHECK SIZE: I have an 8mm. silent ☐, 16mm. silent ☐, 16mm. sound ☐ projector.
Name _____ Age ____ Address _____
City _____ Zone ____ State _____
Special prices to club members on longer reels. For example: 200 ft. 8mm., $5.00; three musicals on a reel, $12.50.

DELTA leads the field



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DELTA proudly presents the BOSLEY CINE FADER. After an absence of many years, we can once again offer this ingenious device, which automatically makes fades, dissolves, laps and other effects with any movie camera. Simply and instantly attached to the lens on your movie camera, either 8mm. or 16mm., it opens a new field to the amateur movie maker.

Beautifully designed and made in Switzerland with watch-like precision, each one is a jewel of careful workmanship, capable of giving long years of service. Masks are adjustable to give 64 combinations and effects with the different designs on the blades of the moving masks. Place is supplied for different shaped masks, limited only by your own imagination.
Each one fully guaranteed by us, available for immediate delivery. Priced at **$22.50**
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Regular daylight type 25' double 8mm. rolls, $4.00 per roll.

Also available—GUARANTEED Government surplus movie film. Processing included at no extra charge.

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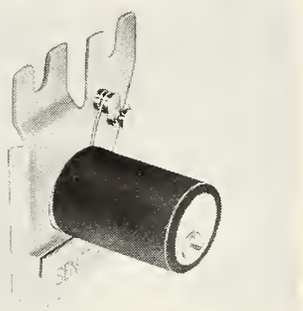
Institutional Cinema Service, Inc.
1560H Broadway, New York 19, N. Y.

News of What's NEW . . .

In Home Movie Equipment And Accessories

Morton Sentry

What is termed a sensational development for film projectors is the Morton Sentry, a patented device to maintain film loops on 8 and 16mm. projectors. The device guards the lower loop, where it is said 90 per cent of film damage originates. It not only protects new film from damage, but permits use of old, already damaged film. It contains a precision-made roller delicately set on

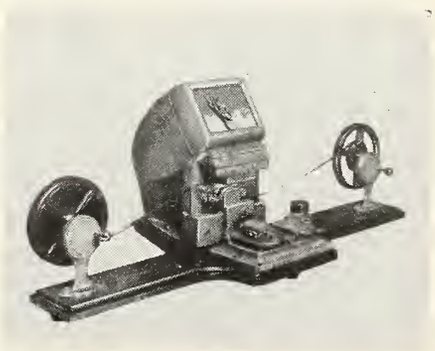


an off-center axis. Tightening of the lower loop causes the film to contact the Sentry immediately, setting it in action. With no interruption in the showing, the device pulls the film past the damaged spot and automatically resets the loop. It can be attached in a minute, utilizing the set screws already on the projector.

The device is available immediately for all Revere 8mm. projectors and Bell & Howell 16mm. projectors, models 129,173-A and 179 series. It will be available for most other 8 and 16 mm. projectors very soon.

Projecto-Editor

Craig Manufacturing Co. announces a new 8mm. Projecto-Editor. Designed by Norbert Shaeffer, it is identical in appearance to their 16mm. model, with golden brown crackle finish. Easy fingertip framing, improved optical system for "matched illumination" and simplicity of operation are features. Screen size is 3¼x4¼ inches, and makers claim brilliance equals projection screen illumination from average home projector. Adaptable for either color or black and white, the new Projecto-Editor is available in four models. Further information and prices can be obtained from the makers at 1053 S. Olive S. Los Angeles 15.



New Skan Meter

New Skan DeLuxe photo-electric exposure meter, made by G-M Laboratories, Inc., Chicago, is claimed to embody unprecedented accuracy. Meter has a built-in view finder to enable user to see exact scene covered by the reading, and has twin scales—one for regular and one for low light readings, registering light value from .4 to 1600 candles per square foot. Change from



high to low scale and back is electrically controlled, both having same single baffle. Makers claim this is only such meter on market with same restricted light acceptance angle for both high and low sensitivity.

Skan computer is specially marked for movie use, and memo card on the meter enables user to record computations in advance. Instruction book with meter has special eight-page section on use of the meter with movie cameras. Price is $19.95, including tax and carrying case.

Franklin Camera

New quick-acting two-lens turret 8mm. movie camera is announced by Franklin Photographic Industries, Inc., Chicago, makers of President dual editor. New model 115-T Franklin features built-in visual footage indicator enabling user to see film supply status while he shoots. Large spring capacity, four speeds and goatskin covered aluminum construction are other features. Available with several lenses or combinations. Full data can be obtained from manufacturer at 223 W. Erie St., Chicago 10.

Victor Arm-Lite

New light unit announced by James H. Smith & Sons Corp., Griffith, Ind., is the Victor ArmLite, which mounts on camera and enables user to keep light on moving subjects. Using two No. 2 Photofloods in Victor 11-inch reflectors, the unit provides subject illumination



of four RFL-2 lamps at a cost of only 60 cents for lamps as compared with $3.80 for four RFL bulbs and without danger of overloading house circuits.

Weight of ArmLite is almost half that of units using four RFL-2's. Single handy switch controls both lamps. Camera mount is reversible and is useable for either hand or tripod shooting. Reflectors detach easily and entire unit goes into 12-inch-square case. Price complete is $9.95.

CinKlox Camera

Feature of new 16mm. CinKlox Super FM-7 movie camera is 35-foot remote control line which permits operation by a person in the scene being filmed. Camera, made by CinKlox Camera Co., 1113 York St., Cincinnati



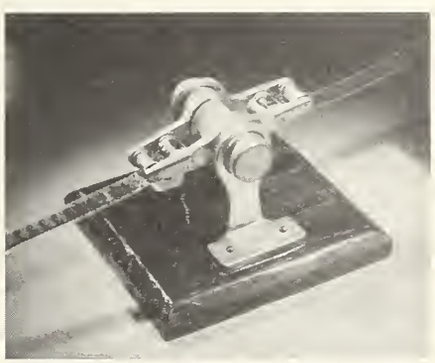
14, features relocation of lock-on starting button for easier handling, new Wollensak Cine Raptar click stop f2.5 lens, coated; direct view finder and three-speed motor. An exposure table is on the front of the camera. Low priced.

Cinevox Film

Cinevox now is packaging and processing a Du Pont panchromatic reversal safety film, black and white, with ASA rating of 40 daylight and 32 tungsten. With each roll or magazine, a title leader is added free at time of processing, the user having a choice of 32 titles. Available in 25-foot rolls of double-8 and 100-rolls of 16mm. and 50-foot magazines of 16mm., Cinevox film is sold at competitve prices. One-day processing service is provided. Film is available through dealers in the West and distribution in the East now is being arranged. Address of Cinevox is P. O. Box 8333, West Adams Station, Los Angeles 16.

Film Waxer

A simple film waxer invented by Roland Fontaine, a theatre projectionist, is being made by the Ro-Ann Device Company. The device consists of four aluminum castings, four rollers and four shafts. The two paraffin lenses are ½-inch long and ⅞-inch in



diameter. The waxer, which comes unmounted, is three inches high, 4½ inches long and 3¼ inches wide at the top. It takes both 8 and 16 mm. film. Retailing at $5.95, the waxer uses a special paraffin that is said to increase film life when used regularly, besides preventing film from sticking at the projector aperture gate.

Movie-Trix

Special effects to add interest to films and animate titles are made so simple that the most inexperienced beginner can do them perfectly are provided in Movie-Trix, just put on the market. These are, in effect, strip decals that are laid over the film to provide any of 12 desired effects. They have an adhesive film that requires no splicing, chemicals or liquid and are fastened to the film by merely pressing on with the fingers. Effects include circle open, circle close, sawtooth, clock sweep, fan wipe, straight wipe, whirlpool open and whirlpool close. Price of 8mm. assortment is $1.25; of 16mm. assortment, $150. Available from Willoughby's, 110 W. 32nd St., New York City 1.

SUPERIOR PROCESSING REEL and DRYING RACK for 8, 16 and 35mm FILM

Process your own movie film with this new Superior Reel and Rack. Capacity, 100 feet 16 or 50 feet 35mm film. All metal framework cadmium plated. Chemical-proof tray with bottom drain. Makes reversal processing a pleasure. Requires only one gallon solution for processing. Stands 30" high, 28" wide, 15" deep. Complete reversal instructions included with each rack. Satisfaction guaranteed. Sold F.O.B. Chicago.



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PREPARED REVERSAL CHEMICALS

Complete set—nothing to add but water.
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Superior offers a complete film processing laboratory service, for schools, industrials, professional and amateur operators. Competently manned by experienced operators with modern equipment. Processing may be had in reversal or negative-positive method on both domestic or foreign films.

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100 ft. 16mm...	$1.00	25 ft. 8/8mm.....	$ .55
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Negative processing same prices. Postage extra.

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Page after page of real values for the movie fan! Lists all the newest in home processing equipment. Money saving values in bulk and ready-spooled film. Illustrates all the new cameras, projectors, lenses, and accessories. Every movie enthusiast should have a copy. You buy from Superior under a blanket guarantee—full satisfaction or your money back.

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8mm	50 ft. Kodachrome	$ 7.50
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8mm. OWNERS

Sound 8mm projector outfits on special sale!

We are fortunate in being able to offer a limited quantity of the new Movie-Sound-8 equipment which will enable 8mm owners to rent or buy professional sound pictures to supplement regular home mvies and in addition to add a musical background to their own movies. This equipment is guaranteed new and is in perfect condition, in the original factory cartons! The outfit includes:

- Eastman 8mm. Model CPC projector with special synchronous motor for perfect synchronization with sound disc.
- Wilcox-Gay 4 tube amplifier, complete with synchronous motor for the disc drive.
- Special 10" dynamic speaker for high fidelity reproduction of regular records (78 r.p.m.) or special (33 1/3 r.p.m.) records available with the outfit.
- Special electronic relay built-in to insure perfect synchronization between projector and sound at all times.

FILMCRAFT,
47th & Holly,
Kansas City, Mo.

(A $304.00 value)

Please send one (1) complete Movie-Sound 8 outfit with the understanding that it is fully guaranteed to be as represented and that it is returnable in 10 days if I am not fully satisfied. I enclose ☐ $177.50, full payment; ☐ $10.00 deposit, balance to be sent c.o.d. upon receipt.

$177.50

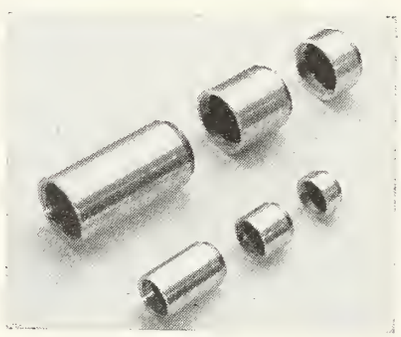
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16mm $15 LENS EXTENSION TUBES for ULTRA CLOSE-UPS 8mm $13

Scientific design . . . seven extensions . . . instructions with table of lens distances and light stops. Write for free illustrated folder showing all Stevens Bolex accessories.

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Processing Machine

Rolla Flora, ASC, former head of 20th Century-Fox optical printing department, has designed and built a new reversal processing machine capable of running 4,000 feet of film per hour for use at his Floracolor plant in Hollywood. Flora handles almost all of the major studios' blowups to 35mm. whenever they shoot 16mm. footage, handling black-and-white and color. This blowup service also is available to amateur fans who might want to blow up their 16mm. films for use in local theatres equipped with 35mm. projectors only.

Screen Carrying Case

Da-Lite projection screens are now sold in a carton that serves as a carrying case. Flaps on the side of the carton open to permit the handle of the screen to extend through for use in carrying.

• *Continued on Page 566*

STILL ONLY $9.75 week

Yes . . . Film rentals are going UP, but here at I.C.S. you can STILL get a COMPLETE 16mm. sound program for only $9.75 for a FULL WEEK. Hundreds of Roadshow Specials—Westerns—Action Films — Comedies to choose from. Roadshowmen and dealers everywhere use our service. Send for your FREE copy of the latest I.C.S. 1948-49 Film Rental Catalog just off the press. Drop us a penny postcard TODAY and state what make projector you have. Address Roadshow Division.

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Hollywood 16mm. Color

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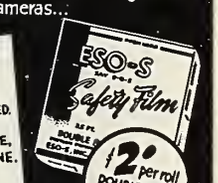
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3 UNIQUE FILMS
for all double 8mm, single 8mm, and 16mm cameras...

all 3 feature
- NO FILTERS FOR CAMERA OR PROJECTOR REQUIRED.
- PROJECTS RICH WARM HUE, ENHANCING EVERY SCENE.
- EXPOSURE INDEX... 20-S
- GUARANTEED FRESH STOCK!



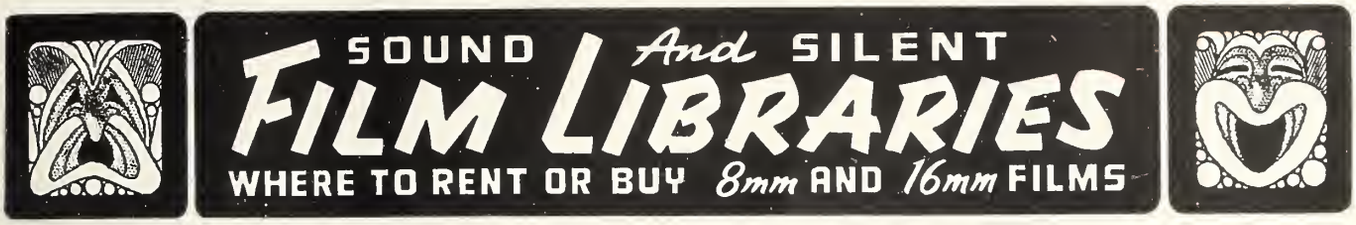
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- Medo Photo Supply 15 West 47th St.
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- Tremont Camera Exchange 127 E. 170th Street (52)

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MANY DEALERS LISTED ABOVE RENT PROJECTORS AND SCREENS; ALSO HAVE COMPETENT PROJECTOR OPERATORS AVAILABLE

Spectra Meter . . .

• *Continued from page 539*

error of 1100 degrees can be disastrous. The position is not much better with tungsten lamps. Photofloods, after a few hours' use, may have dropped 200 degrees in color temperature. If the line voltage falls 15 volts below normal (not uncommon in many cities) the color temperature may fall another 150 degrees.

All of this may be largely overcome by the use of suitable pale correction filters over the lens or over the lamps—but what filter, and when? The human eye adjusts itself readily to the prevailing color of illumination, and is a very poor judge of the matter. The obvious answer was to use the electric eye, which would make no such adaptation, and this is what has been done in the Spectra.

In use, the Spectra is simply pointed at the light source to be measured. This illumination falls in a light-sensitive cell, the output of which shows on a microammeter. By turning a diaphragm ring, the amount of light entering the instrument is regulated until the needle on the microammeter is exactly opposite a red mark. Then the trigger is pulled, flipping the red filter out of the way and bringing a blue filter in front of the cell. The scale on the meter now shows the color temperature directly in degrees Kelvin. If we are using daylight film, and the meter reads 6200K, a table is consulted which tells us what filter to use to bring light of 6200 down to the 5900 for which the film will be in balance.

The present model of the Spectra will be somewhat high in price for most amateurs, and it will find its chief application in professional circles, but Karl Freund and his associates are well aware of the need of a similar instrument in the amateur price range, and the solution of this problem is definitely on the agenda.

THREE
NEW ONE REEL
SHORT SUBJECTS



16mm. on Sound film

$36 per reel 400 FT.

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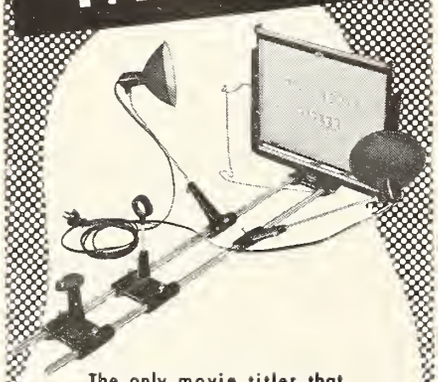
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How The Pros Do It . . .

• Continued from Page 537

were filmed at the studio, and for them 47 sets were constructed to a Brooklyn bar. The Tunisia set was 190x75, including a rocky ridge, an olive grove and a scenic backdrop that gave the impression of natural desert perspective.

Many of the props such as a bazooka and a Distinguished Service Cross, were borrowed from the War Department, others were duplicated or built from scratch by the ingenious prop men. Thus they later made a cannon and some bronze plaques in their studio shop after first taking plaster casts of them at West Point. Director and cameraman let them take their time, too, for they knew that adhering to such details was what made a picture a success.

★ ★ ★

THE RED PONY

Produced and directed by Lewis Milestone. Director of photography, Tony Gaudio. Technicolor color director, Natalie Kalmus. Associate, Francis Cugat. Production designer, Nicolai Remisoff. Assistant to producer, Norman Lloyd. Music, Aaron Copland. Art director, Victor Greene. Film editor, Harry Keller. A Republic picture.

Whenever you begin to feel that you are spending too much time on your 16mm. production, think of "The Red Pony." It took director Lewis Milestone ten years to get it ready for the cameras. They say it is one of the most scientifically arranged of all films. It even had "plans" drafted for it before any one scene was photographed. That meant every actor and extra was not only assigned an exact spot in which he was to stand, and area in which he was to move; every bit of action was scientifically and artistically supervised and planned before the cameras began grinding. Production designer Nicolai Remisoff drew about 500 sketches for this epic.

This picture also presents a technical achievement in set-designing; for it a full size ranch was erected in Agoura, California. It was located on the same spot where in 1938 Milestone had directed "Of Mice and Men," which has since joined the ranks of movie classics.

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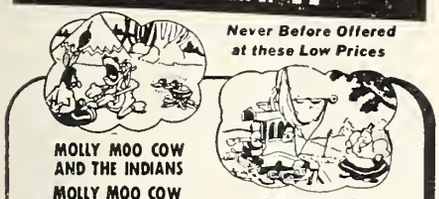
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Panning . . .

• *Continued from Page 530*

rare occasion, the question of *how* to pan arises. A pan must be steady and even, or your audience when you project is going to get the same effect a poor sailor gets on an unsteady boat in stormy weather. A fast pan almost inevitably shows up on the screen as a dizzy, sickening blur. A pan that isn't well made will hurt a picture immeasurably, and a couple of them in one film will leave your audience not only dizzy but disgusted.

Best assurance of smooth, level panning is a tripod with a pan head.

How should a hand-held pan be shot?

For panning with a hand-held camera, however, a much more difficult problem is faced by the cine maker. Be sure to stand solidly, with weight slightly forward. Try to stand with your feet pointing toward the place where the pan will end. Hold the camera firmly against your face, with elbows dug into your midsection.

Don't swing the camera! Swing your entire body from the hips and, as much as possible, from the angles.

Should a pan extend beyond the field of action?

Whenever possible, start your pan with a static scene of the subject and end with another one. When shooting a horse race, for example, try to get a brief shot of the horses at the post before they break from the barrier, rather than waiting until they start running before you push the button and start panning. End your pan at the finish line, and get another brief shot with the camera steady there, letting the action move out of the scene before you stop shooting.

Like playing a violin, panning is easy to do but darned hard to do well. And if it isn't done well, it's not worth doing.

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• *Continued from Page 560*

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The Walsh firm offers a service of placing sound tracks on 16mm. film, whether photographed at 8, 16, 24 or 64 frames per second, black and white or color, at a nominal fee.

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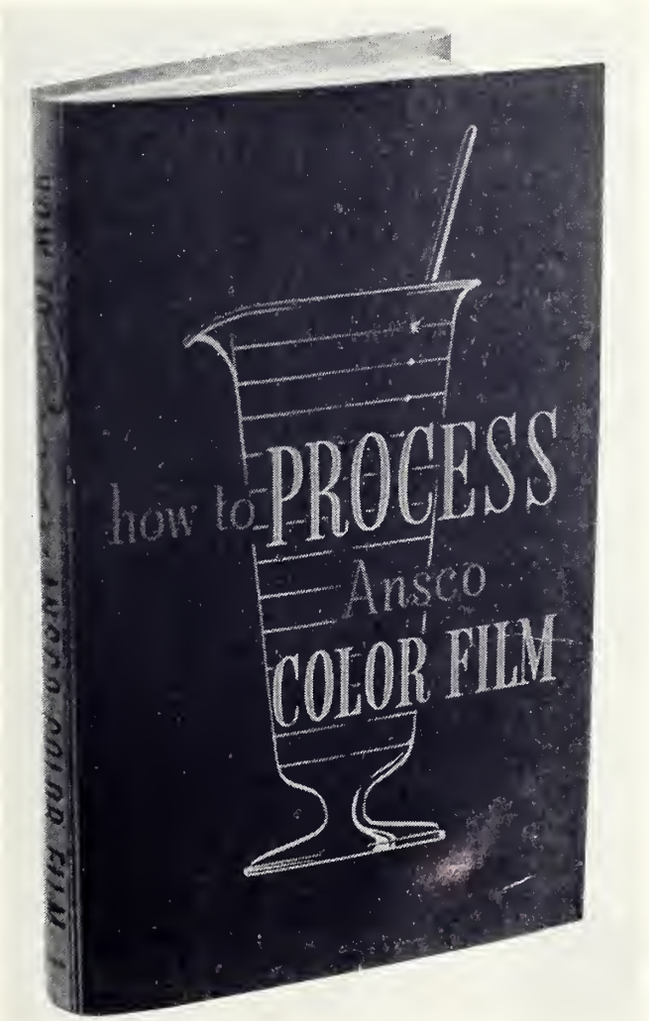
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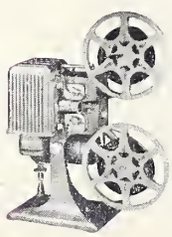
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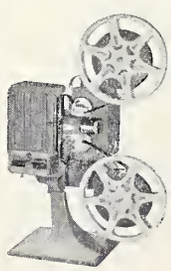
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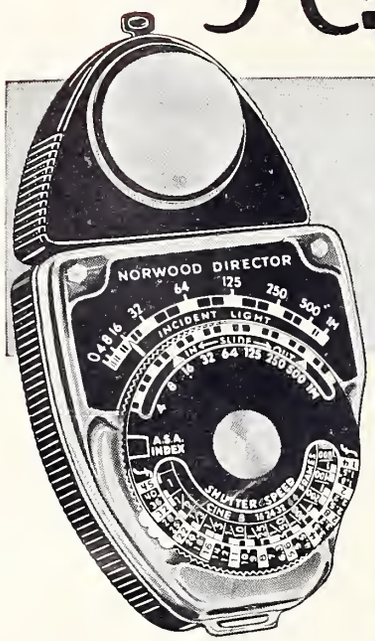
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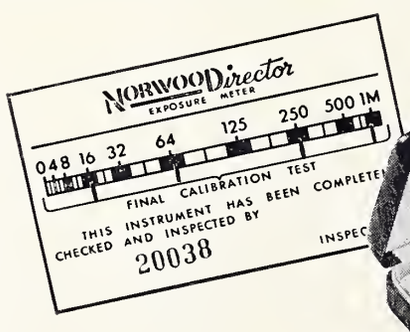
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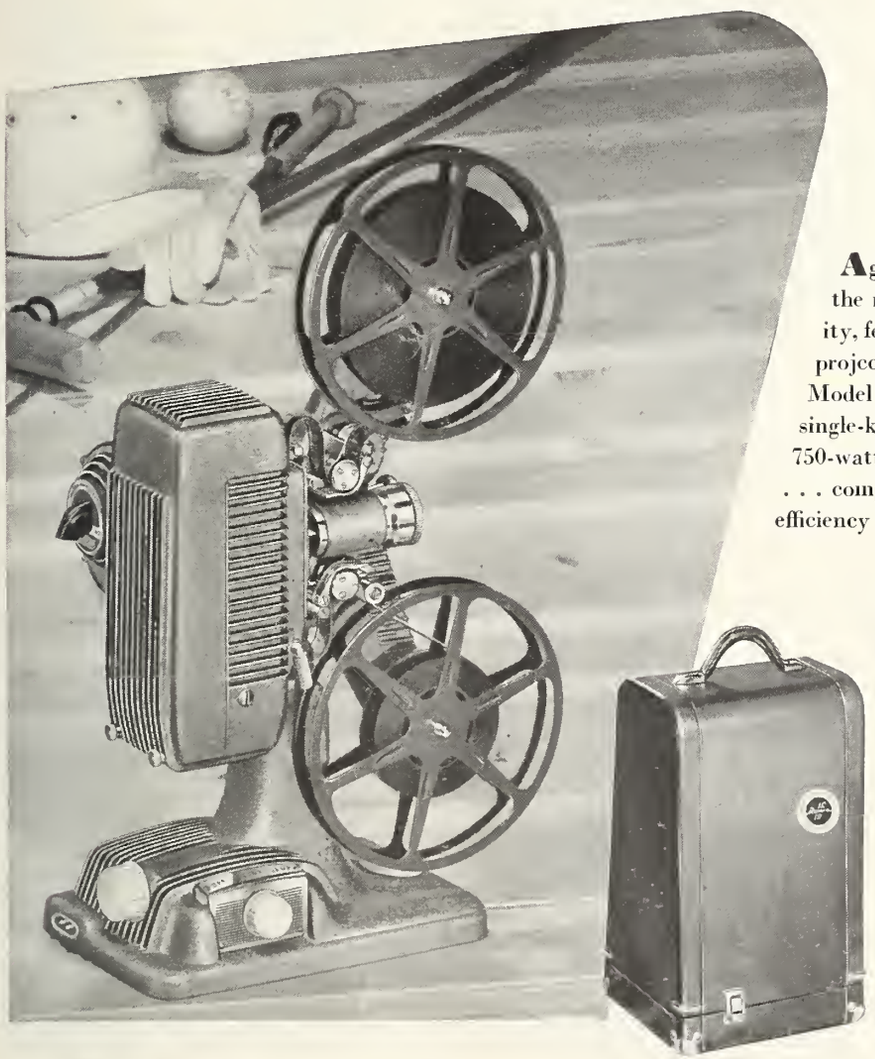
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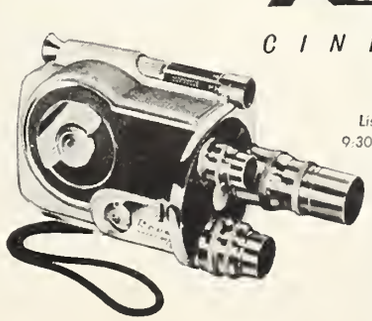


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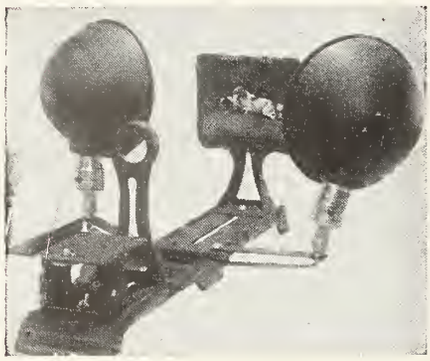
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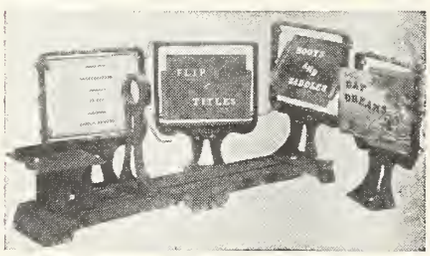


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CINE roundup

Brief Topics Of Interest In The Realm Of Movie Making

Contest Comment

Projectors are operating far, far into the nights in the HOME MOVIES projection room as the judges sift the unprecedented number of entries in the 1948 contest. Silent and sound films, 8mm. and 16mm., sound on wire, on tape and on disc, black-and-white and color—all are represented in the mountain of reels sent in by home movie makers throughout the United States and from several foreign countries.

It's going to take many more days—and nights—of work to screen, classify and compare the entries, but we are still hopeful of finishing the job in time to announce the results in next month's issue.

We ask the indulgence of those home movie makers who entered films and have not yet gotten them back. It was physically impossible to keep pace with the entries as they came in. Now that the deadline is past, we're whittling down the size of the piles. It's a lot of work—but the judges love every minute of it.

Will you be among the winners? We don't know yet, either.

Agfacolor Survey

A comprehensive survey of the German "Agfacolor" process for natural color still and movie photography now is available from the Department of Commerce. The original text was prepared by Wilhelm Schneider, one of the originators of the process, for the U. S. Field Information Agency, Technical, and edited by a group of British and American experts.

Full technical details of the principal aspects of Agfacolor process are included, introduced in the simplest or most fundamental terms possible. Use of Agfacolor materials in taking and processing pictures is included, as is a section dealing with the reproduction of sound tracks for color movies.

The report is available for $4.25 per copy from the Office of Technical Services, Department of Commerce, Washington 25, D. C. Asg for PB79559, The Agfacolor Process. Checks or money orders payable to the Treasurer of the United States should accompany orders.

Standard For Meters

A standard method of calibrating exposure meters to assure comparable results and to give photographers better service has just been agreed upon through the cooperative efforts of photographic equipment and film manufacturers, manufacturers of exposure meters, distributors, technical experts and important users of photographic equipment. The document applies the standards of exposure meters used by the Armed Forces during the war to the meters made today for the use of civilian photographers. The committee which prepared the standard is sponsored by the Optical Society of America and works under the procedure of the American Standards Association.

The new photographic exposure meter standard rounds out the standardization program for photographic exposure, which already provides a standard method of determining film speed and of expressing film speed in terms of standard exposure index numbers. These two standards give photographers the advantages of uniform markings, standard calibration, uniform exposure index numbers, and minimum requirements for accuracy and performance of exposure meters.

The welfare of the photographer is also considered in the provision of minimum requirements for readability, and in the fact that the inherent error in marking the computer dial must be less than a sixth of an f-stop. The meter must be able to withstand wide changes in temperature, and must not vary more than a third of an f-stop as a result of a change of 36 degrees Fahrenheit either above or below room temperature.

Unlike the wartime standard which included only reflected-light-type meters, the peacetime standard provides calibration formulas for both incident-light meters and reflected-light-type meters.

"The standard in no ways puts a limit on the quality which the manufacturer can build into his exposure meter, but gives the maximum leeway in improving and further simplifying his design, while at the same time assuring the customer of a high minimum quality in the product compatible with its intended use and purpose," explains Allen

• *Continued on Page 604*

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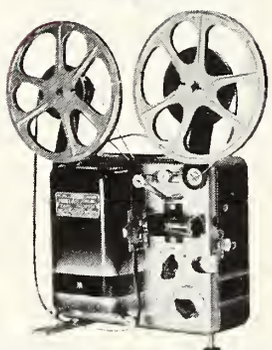
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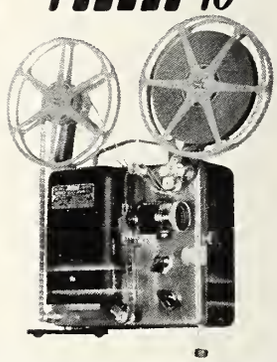
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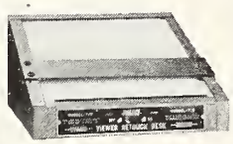
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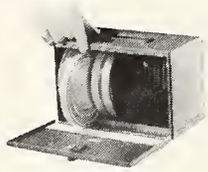
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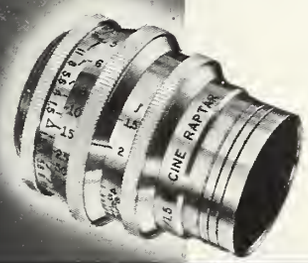
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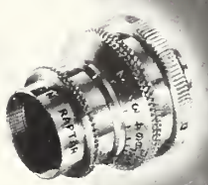


1" f/1.5 NORMAL FOCUS

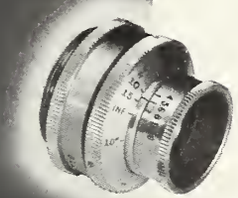
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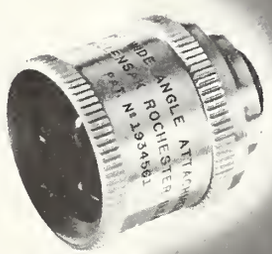


17mm f/2.7 WIDE ANGLE

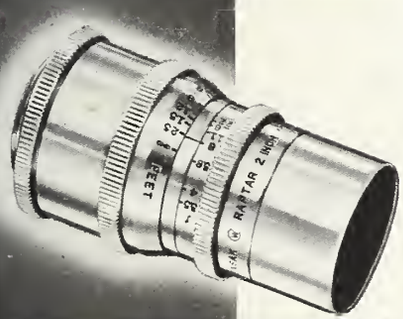
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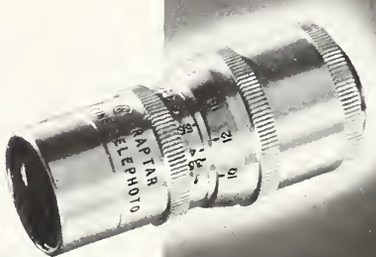


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1	25	1.9
2	50	1.9
2	50	3.5
3	75	4
4	101	4.5
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Wollensak

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1½	38	3.5

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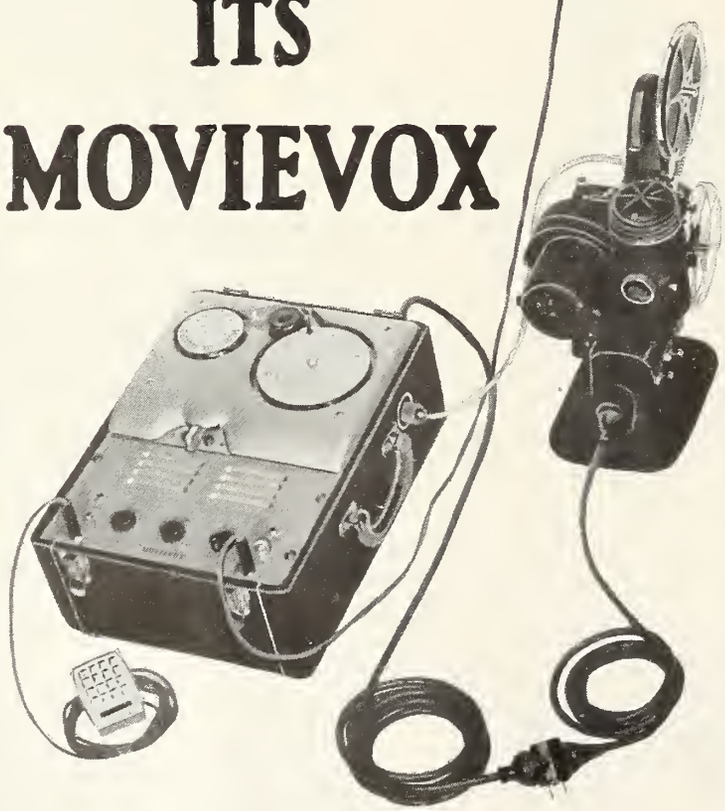
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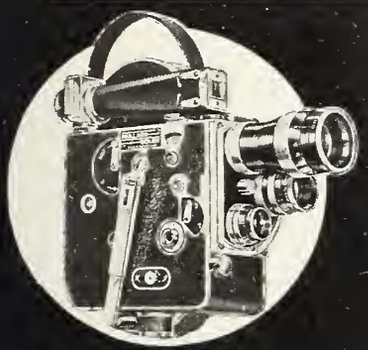
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Wording Titles To Aid Continuity

Even unrelated sequences can be tied together with good effect.

By LOU REDMOND

MOST of us think of a title as a means of explaining some part of the film which the scene or action itself is incapable of doing. And that is exactly as it should be. The beginner fills his reels with lengthy, unnecessary titles because he feels that makes his film look professional.

The advanced worker soon realizes that too many titles not only retard the action and flow of the film, but cause the picture to become lifeless and uninteresting.

All of us want titles in our films. We dislike to interrupt the attention of our guests by talking to them about the film as it unfolds. Yet the fewer titles we can use, the better. Since, then, we use only a few titles, we want them to serve us in the best possible way.

We know that a title should give information not forthcoming in the film, such as the names of persons in the scene, their ages perhaps, where the film was made and when, and anything else necessary for the complete enjoyment of the picture. Such titles fulfill their job adequately. They give us the desired information, and the following picture is more fully enjoyed.

But these same titles, merely by a careful rearrangement of the wording, can be made to do a double duty.

The first films the beginner makes are usually nothing more than a series of news shots of family, friends and outings. Sooner or later the worker puts in the necessary titles to explain these shots. Now he has a more complete newsreel, but still a newsreel. Later on, as the amateur progresses, he will want to create a natural flow of action in his films, a smoother thread—continuity.

How is this done? There is no substitute for writing out the scene word for word before it is exposed. Then there is no continuity problem; the action will flow smoothly and evenly. Very well, but how can we write out our vacation shots before we leave? We don't know the things we will see, the places we will visit, the trips we will take. Or suppose we are shooting a few scenes of the youngsters in the back yard, or the new baby taking his morning bath. No one can write out the action for these "movie stars" to perform. Furthermore, we don't want to tell them what to do. We would rather get unposed, candid shots of them as they act perfectly natural.

As an experiment, let us take for example a typical first roll of Mr. Beginning Amateur. For the purposes of this experiment we shall assume that the exposure was good and the shots all usable. Probably his first scene is of mother and the kiddies coming out the front door, waving and smiling at the camera. Next comes a shot of the dog playing with one of the kids. Then dad wants a shot of the house, so he moves back and takes it. Perhaps there is a fish pool in the back yard which is good for another few feet of film.

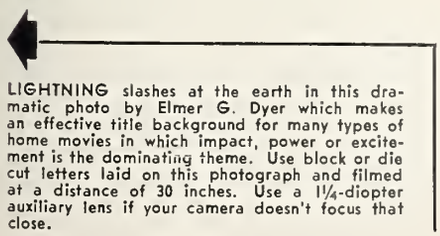
Next comes a shot down the main

• *Continued on Page 600*





UNRELATED sequences can be given some continuity by careful wording of titles. The above two diverse scenes, for instance, might be tied together by a title pointing out that while Dad goes to the auto races, little Agnes finds her enertainment and thrills between the covers of a jungle story book. Such titling does away with the need of interrupting audience interest by commenting that "Here's some stuff I shot at the auto races" and then "Here's my daughter reading a book."



LIGHTNING slashes at the earth in this dramatic photo by Elmer G. Dyer which makes an effective title background for many types of home movies in which impact, power or excitement is the dominating theme. Use block or die cut letters laid on this photograph and filmed at a distance of 30 inches. Use a 1¼-diopter auxiliary lens if your camera doesn't focus that close.

Music's "Magic Touch" For Home Movies

Choice of background selections for a typical evening's program helps create the desired mood. More listings of suggested themes for several different types of films are offered.

By EDWARD C. HARRIS

LAST month we discussed the value of music in adding "the magic touch" to home movies and listed a number of records suitable to various types of pictures.

Now let's consider how to go about presenting an evening's show, complete with musical scoring, and have it as professional as possible.

As an example let's use a typical show that I gave recently to a group of friends. With my Bell & Howell 8 projector, I use an army surplus portable, single-turntable phonograph, equipped with dual speeds. With this arrangement, I have the turntable on a table next to the projector and the speaker either behind or to the side of the screen. For light with which to operate the phonograph I use an ordinary gooseneck lamp with a 10 or 20-watt frosted bulb, keeping the lamp very low to prevent light from hitting the screen.



MUSIC of the world's finest orchestras, available on records, enables home movie enthusiasts to show their films with a suitable tonal background that greatly enhances the presentation. Shown is the Los Angeles Philharmonic.

My film program for this particular evening consisted of Castle's "Ice Carnival," a personal color film on spring flowers, and a vacation film, also in color, taken in Florida. All three films fell into a definite mood pattern—light, airy, of a medium pace. Without too much difficulty, I chose Faust Ballet music, the "Naila" Waltz, and sections of waltz music from "The Swan Lake" for the "Ice Carnival." Secondly, by experimentation, I found that the single Victor record of "Spellbound" and Concerto by Rachmaninoff fit the mood of the spring flowers. For the vacation film in Florida, where color was dominant, I chose the Spring and Summer movements from Glazounoff's "The Seasons" Ballet Suite. These movements not being long enough for the film, I added "The Cinderella Fantasy" and "Sleepy Lagoon" by Coates. For my opening and closing titles I used "Two Silhouettes" as rendered by Dinah Shore. This was one instance where the vocal did not detract from the movie. As the main and credit titles faded, I also faded the music, quickly changed records and faded back into the Spring movement of "The Seasons." The film ends with a colorful sunset and here I repeated by fading into "Two Silhouettes" again.

When putting on a show like this, some of the audience always arrives ahead of time. I have found that 10 or 15 minutes of music preceding the program aids greatly in setting the mood for the evening, as well as keeping the spectators from becoming too restless. For this particular program, I used three opening selections: "The Glow Worm," "To a Wild Rose," and a symphonic arrangement of "Laura." These, plus the musical scoring of the films, all fit into a general mood and tempo that carried throughout the evening.

While rethreading my projector between subjects, I usually play one selection, preferably a 10-inch record which lasts two and a half minutes. Here, too, the mood of the film to follow can be set.

When the show is over and the final "End" title fades from the screen, I always play, as a fitting finale, the Victor release of Perry Como singing, "I Wish We Didn't Have to Say Goodnight." There is an immediate audience reaction and it is a discreet way of saying, "It is all over." Besides, it is a neat twist of ending a movie program.

Most people use a permanent type phonograph needle these days, but in case you don't, I would suggest investing in one. Stopping to change needles between records will not only ruin the professional style that you are attempting, but ruin the whole show. I have used the one dollar Fidelitone needle with success, it being easier on records and filtering out a great deal of record scratch and noise.

The first couple of shows that you give may be discouraging. Your timing may be off, at the last minute some of the records might seem inappropriate, and perhaps the overall effect may not be what it should have been. But don't get disheartened, for practice and more practice will result in a smooth, professional evening's entertainment.

Here are some further suggestions for music appropriate to different kinds of films:

Fast, Sports, Cartoons: Tannhauser Part 2 Overture, Wagner, Vic. or Col. Tico Tico, Smith, Dec. 23352A. Flash, James, Col. 35587. Roumanian Rhapsody No. 1, A Major, Enesco, Vic.

• *Continued on Page 603*

Script For A Golfer's Home Movie

Scenario provides an opportunity to use whatever footage you may already have on hand of your regular week-end links group, together with a plot of sorts and some humor.

By STAN EFRON

HERE'S an easy-to-film script that makes use of your golfing foursome. Like so many home movie makers who are also golf enthusiasts, I had accumulated quite a lot of odd footage of our regular Saturday links party, including a number of "gag" shots showing some of the boys trying to dig their way out of bunkers or waist-high brush.

Watching carefully to make sure that they were wearing the same clothes throughout—and this was easy, as we all usually wear the same old clothes while golfing—I was able to piece together most of the shots from footage on hand. It can be shot from this script, however, and combines a plot and a few chuckles with a record on film of your golf pals.

As written, the script calls for no titles, but Scenes 11, 23, 28, 43, 46 and 48 can be shot as titles if desired.

SCENE 1—LS: Clubhouse in distance, with enough of course shown to make it obvious that it is a golf links.

SCENE 2—MS: The clubhouse. Al, Jack, Lou and Vic enter scene, carrying their golf bags and go through door marked "Clubhouse Cafe."

SCENE 3—MS: The clubhouse (different angle). The four emerge from the the clubhouse, wiping their lips, pick up their bags from rack and walk off scene.

SCENE 4—LS: The first tee. Our players approach from the clubhouse.

SCENE 5—MS: The four huddle over a score card and engage in a discussion that becomes quite heated.

SCENE 6—CU: Al's face. He talks rapidly and excitedly.

SCENE 7—CU: Jack's face, same.

SCENE 8—CU: Lou's face, same.

SCENE 9—CU: Vic's face, same.

SCENE 10—MS: Same as Scene 5. The discussion wanes and all four men relax, grinning, as Vic marks on a scorecard.

SCENE 11—CU: The scorecard, with the four names written on it and the pencil marking the handicaps: "Lou—12. Al—9. Vic—6."

SCENE 12—MS: Same as Scene 5. The other three jeer at Jack, signifying by gestures that they want his money. Jack pulls out a few folded bills, offers them to the others. As they reach for them, he pulls away with a disdainful gesture and replaces the money in his pocket.

SCENE 13—LS: Same as Scene 4. Vic prepares to tee off.

SCENE 14—MS: Vic drives the ball. The others, in the background, swing their heads to follow the ball.



FORE! Golf links shenanigans constitute the plot of this script, which enables the home movie maker to work in those links scenes already on hand. Same general idea could be used with baseball or any other competitive sport.

SCENE 15—MS: Same as Scene 14. Al drives his ball.

SCENE 16—MS: Same as Scene 14. Lou drives his ball.

SCENE 17—MS: Same as Scene 14. Jack drives his ball, but halfway through his swing, cut to:

SCENE 18—CU: The ball, as the head of Jack's club hits it with great force and drives it from the tee.

SCENE 19—LS: Same as Scene 4. Jack has just completed his swing, and the ball is sailing far down the fairway. The others shield their eyes as they follow its flight.

SCENE 20—MS: Jack looks over his shoulder at the others and grins.

SCENE 21 — (INSERT VARIOUS SHOTS OF THE FOUR PLAYING ON THE FAIRWAY; NO MORE THAN TWO SHOWING JACK HITTING HIS BALL).

SCENE 22—MS: The first green. The four men hole out.

SCENE 23—CU: Same as Scene 11. The score card as the pencil writes the first-hole scores: "Lou 5, Al 6, Vic 7, Jack 4."

SCENE 24—MS: Each of the others gives Jack a dollar bill, which he pockets. He looks happy, but they're disgusted.

SCENE 25—MS: The second tee as the four walk into the picture.

SCENE 26—LS: The four players drive from the second tee.

SCENE 27 — (INSERT SHOTS HERE OF THE PLAYERS ON THE FAIRWAY).

SCENE 28—CU: Same as Scene 11. The score card as the pencil marks the second-hole scores: "Lou 5, Al 6, Vic 7, Jack 4."

SCENE 29—MS: Same as Scene 24. Again each of the others gives Jack a dollar bill, which he pockets.

SCENE 30—(INSERT AS MANY SHOTS HERE AS DESIRED OF THE PLAYERS ON TEES, FAIRWAYS AND GREENS, BUT NONE OF JACK IN TROUBLE. ALL HIS SHOTS MUST BE GOOD).

SCENE 31—MS: Jack prepares to hit his ball, which lies about 75 yards from the 9th green, which is visible in the background. He hits it and as the ball rises in the air, cut to:

SCENE 32—CU: The cup. The ball drops and rolls into the cup. (*This is done by having someone about two feet from the cup, just out of camera range, toss the ball. From that distance, it's easy to get it into the cup.*)

SCENE 33—MS: The ninth green as the players walk off. Jack is smiling broadly, the others frowning in disgust.

SCENE 34—CU: Each of the others hands Jack several dollars, which he adds to his now fat bankroll.

SCENE 35—ECU: The very swollen

• *Continued on Page 598*



SECRETS of suspense are stock in trade of Alfred Hitchcock, who offers as ingredients for creating thrills such things as frankness, plausibility, surprise and contrast. It's a formula that amateur movie makers should keep in mind.

Master of Suspense

Alfred Hitchcock advises frankness and plausibility in building tension and impact for audiences.

By TAMARA ANDREEVA

ANYONE who has sat through an Alfred Hitchcock-directed movie —like "Spellbound," "The Shadow of a Doubt," "Notorious"—knows that each one of them possessed one thing in common. It was an intangible something that made you gasp and clutch at your seat as the horror on the screen seemed to reach out after you. Just as there seemed to be no escape, it receded, only to rush you again in th next scene. To the audience, these recurrent spasms of fear seemed to come from within. Actually it took great skill to produce this illusion — commonly known as "suspense."

Hitchcock claims that his formula is simplicity itself. The first part of it is frankness. "Never puzzle your audience," he advises." The audience must know everything from the start, while the hero apparently knows nothing. The audience is horrified at watching him head toward a trap. It wonders: will he fall into it or not? It is temporarily relieved, only to be fretted again. That is suspense!"

Plausibility, he says, is another must. "To intensify the drama," he explains," do not strive for the odd or the unusual. Just because there is murder in the offing, you do not have to have transoms opening, taloned fingers clutching, hooded creatures and asps on the Chinese rug. When you become too complicated, the audience snickers. Suspense goes out the window."

Still, the formula that looks beguiling in its simplicity entails a great deal of work. One of Hitchcock's sly techniques is "animating" the camera. He moves it in such a way that the audience identifies itself with it: everything the camera ferrets out for it, the audience begins to feel it itself had discovered. A footstep on the grass, a half-crushed cigarette, a wooden chest to all appearances inoffensive, and yet containing a body—the camera uncovered all of these clues. But the audience is led to believe it is diabolically clever. It is a good feeling. It keeps your eyes glued to the screen. And that, of course, is just what Hitchcock (and every other director) wants. By giving a spectator this omniscience, "letting it play God," Hitch magnifies the terror more than any amount of obvious bloodshed could have done.

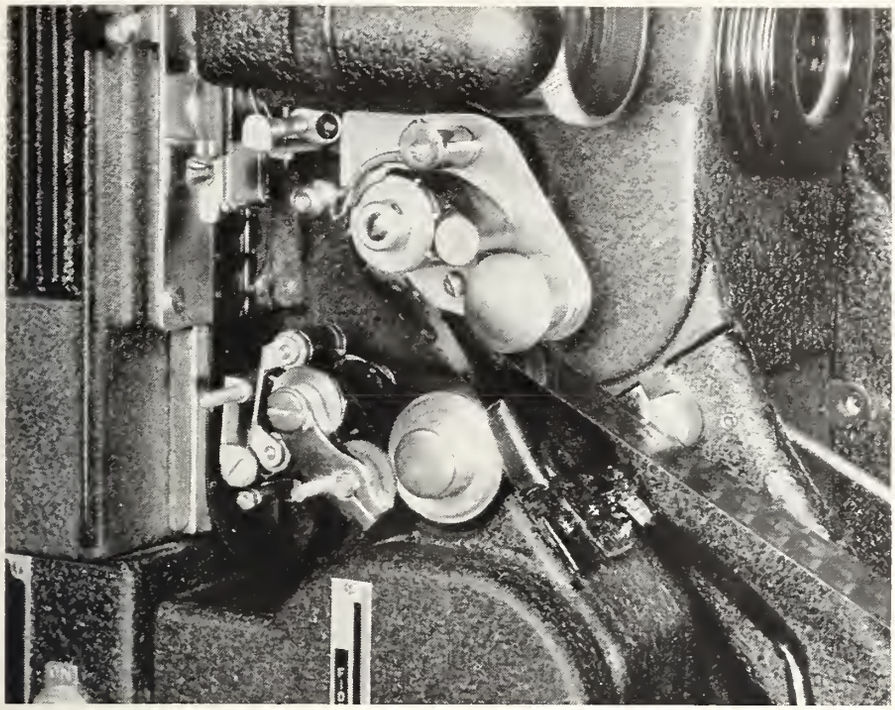
A tour de force in Hitch's technique is the element of surprise. Just as the audience is trustingly relaxing—wham! —comes the unexpected. Where in old time movies the audiences were thrilled by the danger coming within a hair's breadth of the heroine—like the train's wheels stopping within half an inch of Pauline's neck, Hitch defies tradition and—cuts off her neck. This sudden twist of the unexpected is practically a Hitchcock trademark, just as a sudden ending was the trademark of O'Henry. Where an average director who sets out to do murder fills the house with shadows, makes the weather dull and stormy, the moor windswept and the doors creaky, Hitch uses counterpoint. "I make complete contrast between the situation and background," he insists. "My killer may not be brutal in appearance although he is capable of the most bestial crime. Throughout the film he may be grace and charm itself, the kind of fellow no friend would suspect of murder. Therefore when the murder occurs, the impact is twice as strong. Suspense, you see, is also *contrast!*"

Precision and exact timing are also important parts of the suspense recipe. Every movement of the actors and of the camera are carefully calibrated. Even the places where the furniture is to stand are figured out well in advance. For weeks before the production, Hitch works on such problems with a miniature set.

In writing a movie, Hitch does not necessarily select a classic. He says that sometimes very bad writing contains good ideas, and ideas are all he needs. With the same independence, he never cares what others are making. He breaks all the rules and makes what he believes is right. The success of his pictures proves that integrity frequently does pay off.

His current hit "Rope," uses all the parts of his suspense formula, plus one more wrinkle — practically continuous action and continuous shooting. It is a daring departure from the dearly familiar close-ups, semi-closeups and other devices that permitted the cutting room to fool with continuity, leaving most of it on the cutting room floor. Hitch had the camera rolling nine minutes at a time without a halt, shooting as much as a complete reel—950 feet of film. Roughly eleven percent of the picture was finished in less than ten minutes, while the rest of Hollywood companies grind out about one and a half per cent of the story in an eight-hour day. A total of about 50 takes wrapped up the picture which required eleven pages of dialogue on each shot. In actual time,

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MAGNETIC head mounted on an Eastman model FS-10-N projector by the Armour Research Foundation, Chicago, during their pioneering studies of various magnetic sound systems and applications.

Watch Magnetic Sound

Contributing Editor of HOME MOVIES Completes 10,000-Mile Tour to Learn What the Immediate Future Holds in Store for 8 & 16mm. Sound Devotees

By LARS MOEN

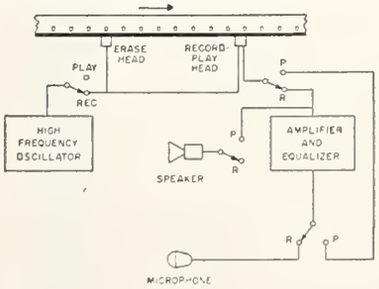
JUST AS this issue of HOME MOVIES goes to press, I have returned from an eight-week trip around these United States, taking in some ten thousand miles, to find out what is happening to the field of sound for the 8mm. and 16mm. home movie maker. My particular concern was magnetic sound, since everything seemed to point in that direction.

There will be neither space nor time to tell you the full story this month, but it is possible to give a quick resume of the highlights of the trip and the preliminary conclusions it has been possible to reach.

To put first things first, we may as well say at the outset that the writer has returned completely and totally "sold" on magnetic recording. For 50 years, magnetic recording has been kicked around. For 50 years, it has been fashionable to say that it was noisy, that it had a poor frequency characteristic, that it suffered from distortion, that it had a limited volume range—or, in the words of the layman, that it was "frankly lousy." All of which was pretty true, so far as existing apparatus went. What was *not* true was the assumption which went with it — that mganetic recording never *could* be any good.

By 1920, or thereabouts, all the essential elements had either been patented, or at least suggested. All that was needed was intensive research. However, optical sound-on-film looked more promising, and millions were poured into its development and expansion. Looking back, this seems rather a pity. Optical sound worked out very well—for the strictly professional field. For the amateur, optical sound has remained too costly, too complicated and too difficult.

RELATIVE sizes and positions of magnetic sound tracks on motion picture films are shown in this drawing (right) from the Armour Research Foundation. Below is a block diagram of magnetic sound projector circuits.



Hindsight is always a simple matter, of course, but looking back now, it would seem that if the same amount of time and money had been spent on the perfection of magnetic sound in the 1920's, instead of the optical method, the wants of the amateur might have been satisfied at the same time as those of the professional.

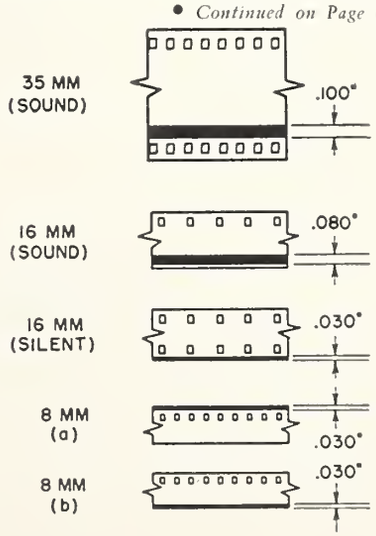
Instead, magnetic sound remained practically dormant, and the general public remained ignorant of its very existence. Now, with dramatic suddenness, magnetics bids fair to develop shortly into a hundred million dollar industry. What brought about this meteoric development?

As usual, several things combined at about the same time to focus effort and attention in the right direction. Some of these things originated in this country, and quite a few of them—to give our late enemies fair credit—stemmed from German developments. At least three things were decisive:

1. The Germans, from 1921 onward, developed the idea of the thin tape—paper, cellulose or plastic—coated with a magnetic powder. As we shall see later, this was of tremendous significance. The best German machine, the Magnetophone, was widely used by the Nazis during the war. The American Army captured a few, and began using these and making others. The patents were confiscated and licenses issued by the Alien Property Custodian for a nominal sum.

2. Some years before the war, a young German engineer, S. J. Begun, with considerable experience in the design and building of magnetic recording devices, came to this country. He teamed up with Brush Development in Cleveland, and out of this collaborration came the

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DR. Frank R. Burton and his Cine Kodak Special equipped with the Hart Four-Lens Turret which he had made and which led many other serious camera users to have it duplicated.

Four-Lens Turret

Arthur H. Hart's device wins plaudits of Cine Kodak Special owners for its accuracy and versatility.

By CARL SPENDER

THE sage who commented that the world will beat a path to your door if you build a better mousetrap might well have referred to a lens turret instead. Had he done so, he could have given the address on the door as 2125 Thirty-second Avenue, San Francisco, which is the location of Arthur H. Hart's Cinématic Developments and Cinéchrome Laboratory firms.

Among the many who have helped beat the path to his door are studio producers, news cameramen, sports event filmers, doctors, amateurs, and other users of the Ciné Kodak Special, who have found in the Hart Four-Lens Turret a versatile and flexible attachment for their cameras.

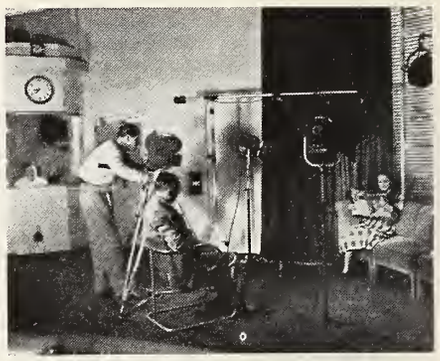
Mr. Hart, many of whose articles have appeared in HOME MOVIES, first designed and built the turret two years ago at the insistence of Frank R. Burton, D.D.S., prominent East Bay dental surgeon who combines his boating and photographic hobbies and has made several documentary films covering his profession and his sailing. Other camera enthusiasts who saw the turret on Dr. Burton's camera were impressed with its beauty, ease of operation and quick selection of lenses, and placed orders for turrets of their own.

Milling the product from solid Dural—using no piece fabrication—Mr. Hart encountered many problems in designing and engineering the turret. One of these was complete elimination of field interference between the 15mm. wide-angle lens and those of focal lengths up to and through 152mm. (6 inches) when used adjacent.

Another was obtaining the correct indexing of the lens mount holes with the positioning stop to assure correct lens alignment.

These and many other problems were overcome through the building of special tools, jigs, gauges, and alignment stages to insure that the completed turret would provide the ultimate in durability, stability, operating ease, flexibility, and, most important, precision quality.

That this has been accomplished is indicated by the unanimous praise bestowed on the turret and its maker by those who have used it.



AMATEUR movie makers can make their own sound films at the new Cine-Craft center in Los Angeles, believed to be the first commercial center devoted exclusively to home movies.

Cine Center

Many facilities offered home movie makers in new commercial setup

By ED JORGENSEN

WHAT is believed to be the first commercial center devoted exclusively to home movie makers has been opened in Los Angeles, combining a store, studio, film library, editing room, projection room and reversal process laboratory.

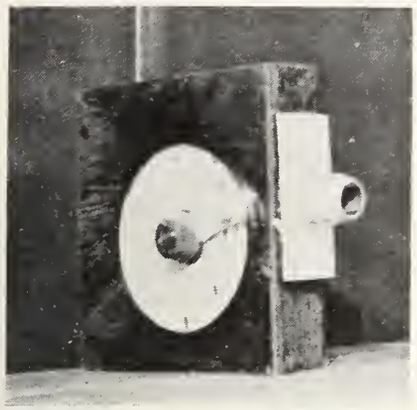
The center, known as Cine-Craft, is more like a club than a store, both in appearance and operation. Except for the laboratory, all facilities are available to amateur ciné fans on a rental basis. The retail department occupies a narrow strip along two sides of the large main room, one half of which is devoted to a studio, complete with sound camera and recording equipment which can be operated by the amateur on a rental basis or with which a professional cameraman will make sound films of families or other groups.

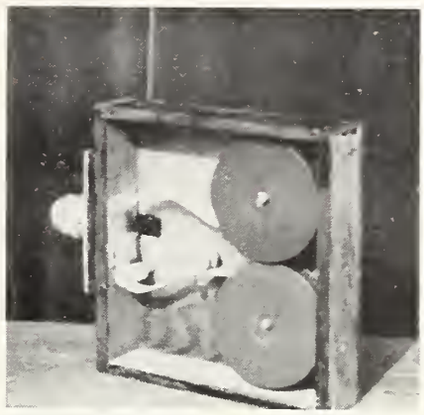
George Widing and Charles Jonas, owners of the center, are both amateur movie makers. Widing, who first became interested in cinematic matters during a five-year illness that kept him bedfast, presides over the place from the wheelchair to which he still is confined. Les Hedgecock, an associate, operates the lab.

"We don't expect to make a lot of money," says Widing, "but, by gosh, we certainly expect to have a lot of fun. We're combining our hobby with business and that, as far as I'm concerned, is more than most people do—particularly people who, like myself, are confined to a wheel chair."

Even the center's business hours are aimed at providing convenience for

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OUTSIDE and inside views of the single-frame camera built by Owen Wilson for use in animation and stop-motion photography are seen above. The circular disk on the outside of the case has eight holes around the edge to control the movement of the film. It is diagrammed in Fig. 7, below. The inside view is also shown in the Fig. 5 diagram.

SINGLE-FRAME CAMERA

Simple device that makes animation and stop-motion sequences possible can be built at home by handy cine hobbyists at little cost.

By OWEN WILSON

MOST amateur movie makers have, at one time or another, a definite need for a single-frame camera to make sequences for a comedy or stop-motion scenes of flowers, etc., or an animated cartoon. Here is how I built such a camera from parts in my lab:

The camera uses the lens from a regular 16mm. camera. With slight modifications in the gate and sprocket, this camera would use 8mm. film as well.

Most amateurs know that the movie camera is merely an instrument which steps the film through the gate — a frame at a time — and properly exposes these frames. That is precisely what this camera does, the only difference being that the operator moves or "steps" the film through frame by frame and exposes it, instead of using a spring motor or hand crank as in a regular movie camera.

First step in construction is to make the gate (Fig. 1) out of $1\frac{1}{16}$x4-inch piece of $\frac{1}{16}$-inch-thick aluminum. The aluminum is scribed lengthwise or a piece of 16mm. film laid lengthwise on it, and holes are drilled for the four $\frac{1}{8}$-inch pins which hold the film in alignment vertically. After pins are peaned over on the back side, they may need filing to allow the film to run through accurately.

Make the camera aperture to the dimensions shown in Fig. 2, half way from top to bottom between the pins and, of course, accurately centered from right to left. File out the center of the gate, leaving a $\frac{1}{16}$-inch ridge along each side where the sprocket holes of the film will ride but precluding the possibility of the picture area of the film touching the gate, as indicated in Fig. 3.

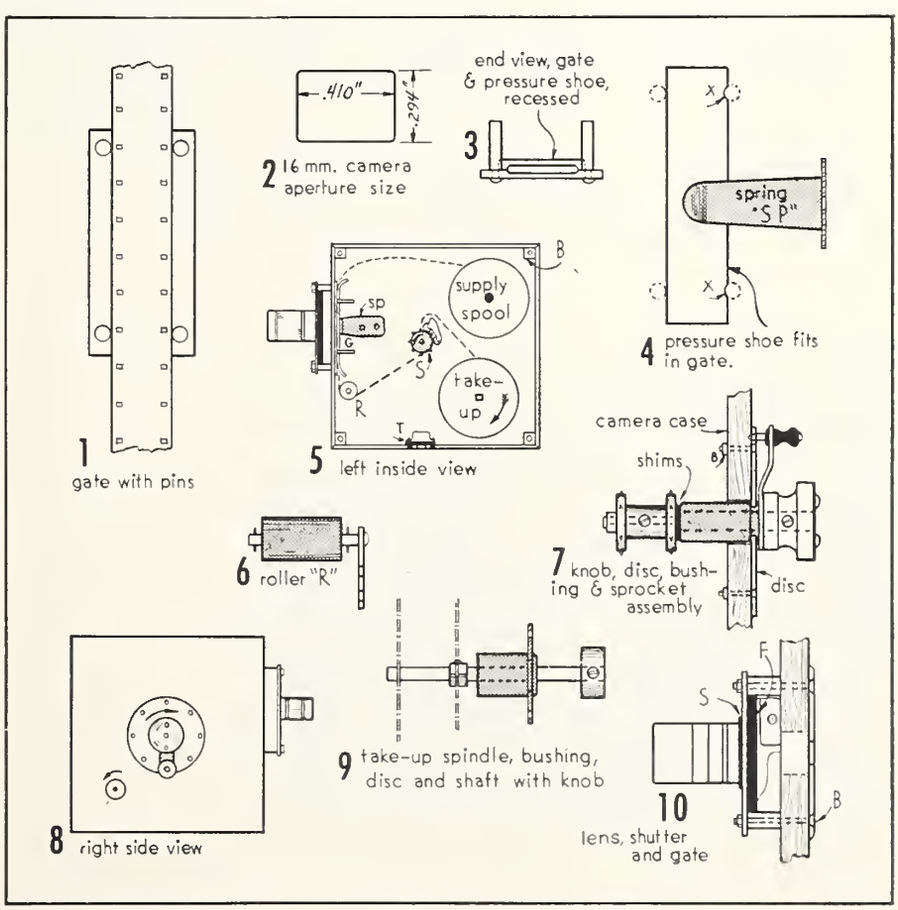
In Fig. 4 is shown the pressure shoe which keeps the film flat in the gate. This shoe should be $\frac{3}{32}$-inch wider than the gate, and two holes filed out to match the gate pins on one side, as indicated by "X" in Fig. 4. A brass spring is made to hold the gate together, with pressure on the shoe adjusted so that film is held snugly in the gate. The pressure shoe must also be recessed lengthwise so it does not scratch the back of the film. (Fig. 3.) The brass spring is bent at right angles and fastened to the back side of the camera box with a small bolt.

The camera box is eight inches square inside, and three inches deep inside; it is made of $\frac{3}{8}$-inch hardwood, the corners carefully glued to make it light tight. A gasket made of $\frac{3}{8}$-inch-wide strips of black felt is glued to the edges of the box to make the 8-inch-square cover light tight.

The gate is lined up behind a $\frac{3}{4}$-inch round hole bored through one side of the box—the left-hand side of the box is viewed from the open side as in Figure 5. The spring in Figure 5 is shown as "Sp." Gate "G" also is shown. Below the gate, a brass roller "R" is shown. Detail of the roller is shown in Figure 6. This roller must be adjusted on its bracket and shaft so that film emerging from the gate and passing around its lower side will do so in a vertical line, as indicated in Figure 5.

The film is stepped through this cam-

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FADING effects can be obtained by such methods as rolling a large ball toward the camera until it covers the lens and, conversely, by starting the shot with the ball covering the lens and rolling it away.

Gadgets Are For Use

Accessories are made to be utilized, not as collector's items to be stored away on a closet shelf. Many effects possible without 'extras.'

By TED BOMAR

GADGET Gus, we call him.

He has almost everything—except good movies.

There was a time, before his first roll of film came back from the laboratory, when Gus didn't give a thought to gadgets. That film gave him a turn. It was too dark in spots, too light in spots, and generally fuzzy. Printed instructions about exposure and focus were around somewhere, he guessed, but Gus didn't take time to read all that when he was steamed up to start shooting.

Somebody told him about range-finders. A dealer showed him an inexpensive model. Looked like small potatoes to Gus, so an order for a fancier piece was rushed to the manufacturer by air mail and special delivery. Gus waited one full day. Then he sent a telegram urging speed. He camped at the dealer's store. While there he picked up information that sharp pictures can be made by setting focus at 25 feet and stopping down the lens.

The range-finder arrived, and Gus had a happy day taking practice squints at the house across the street, the mail box and the family cat. He replaced his new toy in its box and put it on the closet shelf. It's still there.

Gus is still shooting everything with focus set at 25 feet—and buying more gadgets.

Gadgets are nice things to have. But they must be used properly, as the camera must be used properly to get the desired results.

Nothing is quite so satisfying to the filmer as a hard-to-get effect that screens beautifully. If a gadget has been put to use, and if it will be used again and again in making other good pictures, it is worth what was paid for it. On the other hand, whether the price is big or little, any accessory is too expensive if its sole purpose is to decorate the closet shelf.

Gus would be as well off with an economical fixed-focus camera and no gadgets at all. He is devoting more thought to buying equipment than he ever gives to using it. He seems to have lost sight of the reason he bought his camera — to make pictures. A reliable camera, with film in it, will get the pictures. If the owner can't afford gadgets he can get good results without them.

Take the mater of steadiness. The idea is that the camera should sit still and let its subjects do the moving around. A tripod is best for that, but other firm supports are available. The dining table, the radio console or the piano are handy indoors. They're a trifle bulky to carry on field trips, though, so such things as fence posts may be used outdoors. The camera may also be steadied against the side of a building or a tree.

In focusing, any distance of 15 feet or more can be estimated fairly well. For subjects nearer the camera, a simple tape measure will provide the answer.

When it comes to exposure, the tables supplied with film offer a most accurate guide. These tables are the result of long and exhaustive tests by the manufacturer, who is just as anxious as the cameraman to see sparkling pictures turn up on his product. It is important to be able to recognize, in natural lighting, the difference—for example—between open and deep shade, and between cloudy-bright and cloudy-dull. It is also good to know the difference between light, medium and dark-colored subjects. These items must be watched even when an exposure meter is used.

Many "effects" require no more equipment than camera and imagination.

For instance, here's one way to make a fade-out. The forefinger of the left hand is held just above the lens and touching the sunshade. As the scene ends, the finger is rolled downward slowly until the lens opening is covered. A fade-in can be made by doing the same thing in reverse.

Substitutes for actual fades are plentiful. Here's an example: The son and heir is on the lawn, playing with a large ball. (It should be a basketball or something even softer—*not* a baseball.) The boy rolls the ball directly, and gently, toward the camera which is held near the ground. The scene ends with the ball filling the frame.

Later, in the park, the ball is placed in front of the lens and rolled or tossed straight out in front of the camera into

• *Continued on Page 618*

Here's The Way The Pros Do It

Technical highlights in current theatrical films of interest to the serious movie amateur

By TAMARA ANDREEVA

JUNE BRIDE

Produced by Henry Blanke. Directed by Bretaigne Windust. Photographed by Ted McCord. Art director, Anton Grot. Film editor, Owen Marks. Sound, Robert B. Lee. Set decorator, William Wallace. Special effects, William McGann. Director, H. F. Koenekamp. Starring Bette Davis and Robert Montgomery. A Warner Bros. picture.

One of the great problems in this picture was a complete reconstruction of an old Indiana home, known to set designers familiarily as a "McKinley Stinker." The 1919 horror of a period living room was achieved with the help of antimacassars, knicknacks, a pseudo-marble bust of Julius Caesar, bell jars and betasseled lamps. (Bromfield calls this



LIGHTING added to the "dingy" appearance of this 1919 living room which helped set a mood in Warner Bros. "June Bride." Cheerful modern illumination helped stress contrast when room was modernized.

type of architecture "Riverbottom Gothic"). Ted McCord helped by introducing "dingy" lighting. When the house was to be modernized, the change again came not only in the change of props but in the lighting; it was now cheery, bright, strong, emphasizing and in itself bringing in rejuvenation.

★ ★ ★

THE BABE RUTH STORY

Produced and directed by Roy Del Ruth. Cameraman, Phil Tennura. Second unit cameraman, James Van Trees. Art director, Paul Sylos. Film editor, Richard Heermance. Sound technician, Frank Webster. Starring William Bendix, Claire Trevor and Charles Bickford. An Allied Artists picture.

The pains to which a professional moviemaker will go in the interests of authenticity is well exemplified in this movie where Bendix had to spend 75 hours in a make-up chair, having 100 artificial noses applied and removed while the film was in production. The spurious nose, resembling that of the late Babe Ruth, was created by make-up artist Otis Malcolm. Several noses had to be made, to be re-applied as the old ones shifted, cracked or melted. Into the manufacture of noses went $300 worth of rubber grease, specially mixed to match the star's skin; a sealer, made of liquid transparent synthetic rubber and specially prepared white liquid adhesive.

Some of the costs that went into the making of this nose—probably the most expensive in Hollywood's history—are: The cast of Bendix's face, $125. Making molds of



MAKEUP man uses rubber grease, sealer and adhesive to create this false nose for Bill Bendix in Allied Artists' "The Babe Ruth Story." Result was marked similarity in appearance of star to famed Bambino.

the nose, $100. Counting time and salaries, the total investment in the nose was $8,525. Moral: amateurs will do better casting closer to character, unless, of course, they can duplicate such costs.

★ ★ ★

ROMANTIC RUMBOLIA

Produced and written by Leonard L. Levinson. Painted by Paul Julian. Narrataed by Frank Nelson. Cameraman, Max Morgan. Photographed in Trucolor. Impossible Pictures, Inc.

Here at last is something new in the field of animated cartoons—a cartoon with as little animation as possible, and yet packing a double wallop. The bulk of animation is given through skillful handling of the camera itself, which conveys the impression of motion by means of sudden close-ups, swift panning or other similar devices. In spots where

• *Continued on Page 608*



"COUNTER Revolution" is portrayed in this scene from the new type animated cartoon, "Romantic Rumbolia," made by the fantastic new Impossible Pictures, Inc. Camera does much of the moving.

TIMELY TITLES

By EDMUND TURNER

★ SEASONAL motif marks this month's art titles. Made especially for use with typewriter titlers, they are the right size for photographing at a distance of eight inches with a 5-diopter auxiliary lens on the camera. Just cut them out and mount them in your titler, or file them away for possible later use. If you use color film, tint them with watercolors, showcard paint or crayons. Californians and Floridans can ignore the middle one in the right-hand row.

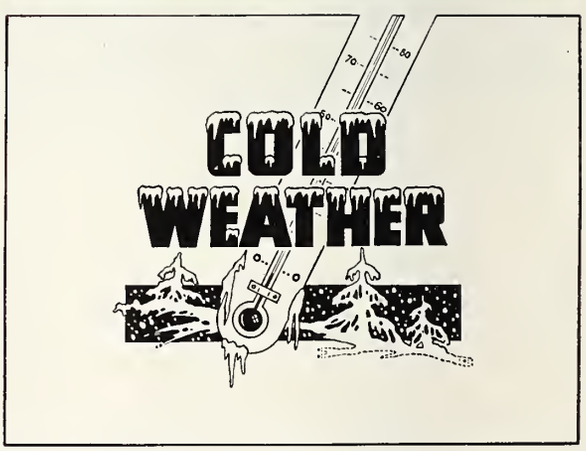














Some Basic Information About Lenses

Questions most frequently asked, and the answers, about the uses and characteristics of various camera optics.

By S. S. COOPERMAN



FOCAL LENGTH of a lens determines the size of the image on the film. This 50mm. lens on an 8mm. camera would give four times the image size obtainable with the ordinary 13mm. lens. At f 1.6, the opening in the lens would pass approximately twice the amount of light it would at f 2.

FEW phases of motion picture making seem to puzzle as many fans as does the matter of lenses. In the past, HOME MOVIES has printed many articles dealing with various lens qualities and uses, and will continue to do so in the future. No one article could possibly cover all the many factors that are included in the cine lenses, but we shall attempt here to answer some of the more commonly-asked questions.

What is the principal characteristic of a lens? The focal length. Controlling image size and distance, the focal length determines the size of the image on the film. It approximates the distance from that image to the lens when the camera is focused at infinity (a distant object). In 8mm. movie cameras, the normal lens is 13mm.—approximately a half-inch. In 16mm. cameras, the normal lens is 25mm.—approximately one inch.

What are the "f" markings of lenses? These signify the size of the opening in the lens through which light passes to the film. The number is determined by dividing the effective diameter of the lens diaphragm by the focal length. The smaller the f number, the larger the opening through which light passes. Ordinarily, each successive lens marking indicates a reduction of one-half in the light passed; an opening of f-11, for example, would pass half as much light as one of f-8.

What is the "circle of confusion?" When a lens is focused for a certain distance, only objects at that exact distance are sharp, *in theory*. Objects at any other distance are out of exact focus; the farther they are from the focal distance, the less sharp the image. Considered in circles of varying size outside the point focused upon, these out-of-focus objects are said to lie in the circle of confusion. Generally the circle of confusion used in determining depth of field in 8mm. movie cameras is figured as 1/2000 of an inch and in 16mm. cameras as 1/1000 of an inch.

What is the "depth of field?" Depth of field is the range of distances on the near and far sides of the plane focused upon within which an image of acceptable sharpness can be registered. The greater the distance of the object focused upon from the camera, the greater the depth of field. The greater the relative lens opening, the smaller the depth of field.

What is the "angle of view?" Sometimes called the angular field, the angle of view refers to either the diagonal of the image size, the long or the short sides of the image. When a single angle is given, it generally refers to the angle subtended at the lens by the diagonal of the image.

What is the purpose of a telephoto lens, and how does it work? As its name implies, a telephoto lens magnifies the image and makes possible closeups of distant objects. It has a greater focal length, the magnification depending upon the length. Thus a 25mm. (1 inch) lens on an 8mm. camera would give approximately twice the image size of the standard 13mm. lens. A 50mm. (2 inch) lens would give four times the image size obtainable with the 13mm.

What is the purpose of a wide-angle lens and how does it work? The wide-angle lens is of shorter focal length than the standard lens, and has a much greater angle of view. It is used ordinarily in filming a large field from close quarters.

Does the focal length of a lens affect the size of the lens opening used? Yes. To determine the lens opening when using increased focal length lens, multiply the normal stop opening by the ratio of increase. Thus an f 3.5 opening for a 1-inch lens, when used with a 4-inch lens, would become f 10.5. This is because the f stop is the ratio between the diameter of the stop and the focal length.

How can field sizes at various distances be determined? Approximate sizes can be determined as follows:

For one-inch lens—multiply the distance from lens to subject, in inches, by 3/10 and by 2/5 for the height and width of the field.

For a 15mm. lens (½-inch)—multiply the distance from lens to subject, in inches, by 1/2 and 2/3.

For a 75mm. lens (3-inch)—multiply the distance from lens to subject by 1/10 and 9/64.

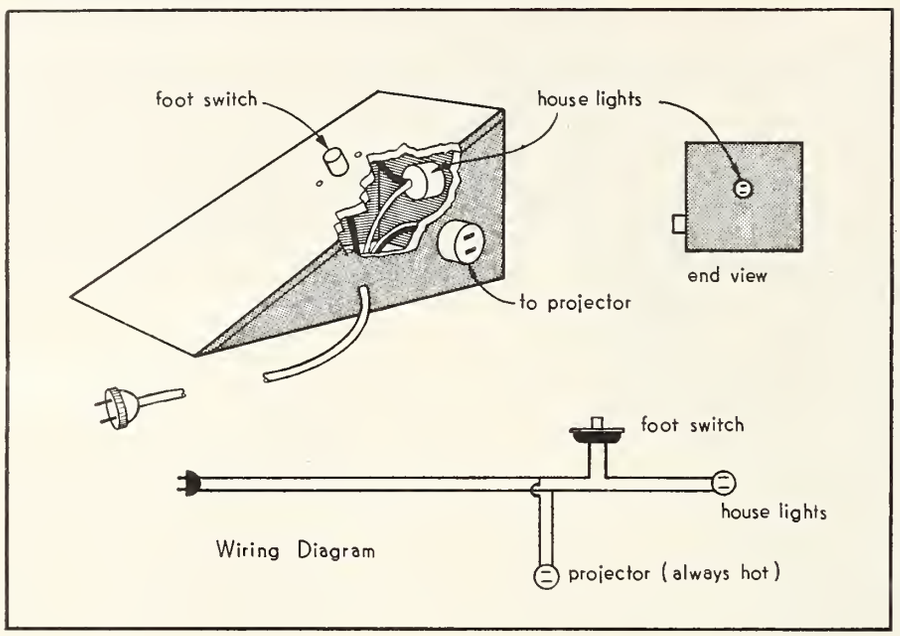
As stated, these field sizes are approximate; not exact.

In buying lenses, there are many fac-

• Continued on Page 599

Home Movies'

EXPERIMENTAL CINE WORKSHOP



Light Control

Here's a control for projector and house lights that makes for smooth and easy handling of illumination. Materials needed are some scrap lumber, two receptacles, one plug, a foot switch and some rubber-covered wire.

The box, shown in the sketch, I made from half-inch lumber. The receptacle for the projector is at the side of the box and the one for the house lights at the front. I used the switch and rubber-covered wire from an old tank-type vacuum cleaner.

By wiring the projector receptacle ahead of the switch, the projector remains hot all the time, while the wiring for the house light receptacle goes through the foot switch. Cost of building the entire device, except for the wire, should be less than $1.50.—*Richard R. Eddy, Mt. Dora, Fla.*

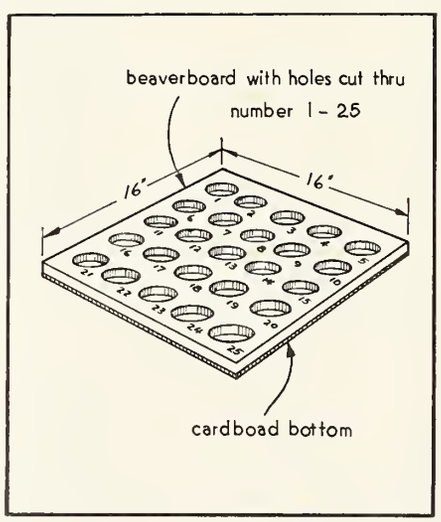
Warm Projector

With the approach of cold weather, many home movie fans will find that lamp blowouts in projectors will occur more frequently. It happened to me until I discovered that the closet where I kept the projector was quite cold, although the rest of the house was warm, and realized that cold filaments are brittle. By letting the projector warm up to room temperature for an hour or two before use, I ended my lamp troubles.—*John Siegel, Chicago, Ill.*

Editing Board

An inexpensive and time-saving editing board can be made from a 16-inch-square of beaver board. Cut 25 two-inch holes in the board, then glue a sheet of cardboard over the bottom. Number the holes consecutively.

In use, each full scene or sequence is cut and placed in consecutive holes,

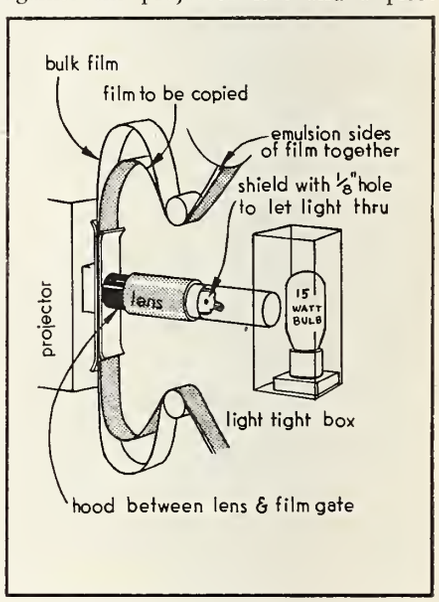


a note of each scene and the hole it is in being made. After cutting has been done, write the proper sequence number after each scene note, starting with the last scene, refer to the hole numbers and splice back together.—*Ernest W. Powell, Baltimore, Md.*

Projector Printer

I make prints of my movies with my projector, and find that they are very nearly as clear and detailed as the original. By using bulk film (ASA 50) and doing my own processing, the cost is very low.

First I made a light-tight box with a snout having a one-eighth-inch opening in the end. This is placed tight against the projector lens and a piece



of tape used to hold them together. Between the lens and the film gate, a small paper cylinder is placed to prevent light exposing the film on the reels as it passes through the film gate.

Print and unexposed film are threaded together on the same reel with the two emulsion sides together, and threaded through the projector in the regular manner, leaving generous loops. Most projectors will pull two films through at the same time. Projector is run at the normal 16-frames-per-second speed. After exposing, the film is reversal processed in the regular manner.

Only drawback is that the copy film is reversed from left to right, which makes it necessary to project with the emulsion side toward the lamp.—*William E. Teall, Holcomb, N.Y.*

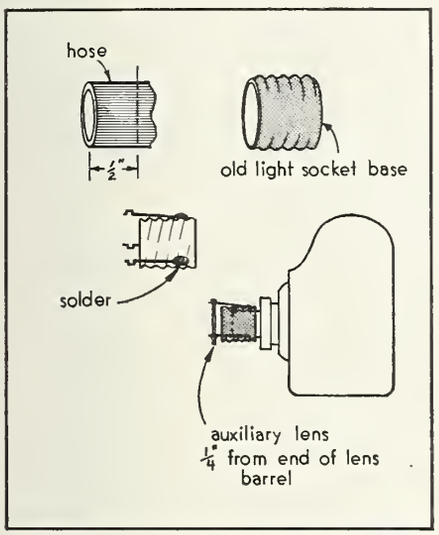
Reel Lock

A pencil cap of the type used to protect copying pencil points just fits the spindle of my projector and keeps loose reels from working off during projection.—*Mak Mulcahy, Las Cruces, N.M.*

Auxiliary Lens Holder

If you like to take closeups of subjects closer than 48 inches (for most 8mm. cameras with infinity lens setting) with very little weight to carry, here's a useful gadget.

Get a half-inch-long piece of hose with inside diameter the same as the outside diameter of the lens barrel. I used auto heater hose. Cut a half-inch



length from the base of a discarded light socket, which should fit snugly over the hose. Solder three pieces of No. 12 spring wire at equal distances around the base and bend them as shown to hold auxiliary lenses. They should be soldered as far back on the holder as possible to give maximum spring tension.

Lenses of various diopters can be obtained from 10-cent-store spectacles for use at different distances.—*Mervil Anthony, Dayton, Ohio.*

Handy Funnel

For processors of movie film, here's a handy funnel to use in replacing solutions in gallon jugs or bottles: Simply use the top of a glass coffee maker. I use a Cory top, which has a wide mouth. This prevents spilling from trays or tanks, which usually are large and bulky. These tops hold about a half-gallon of liquid, and by using a double-thick filter pad, chemicals can be filtered as they are poured through it into the bottle.—*Laurence Biehler, 212 E. Harriet Ave., Palisade Park, N.J.*

Reel Cans

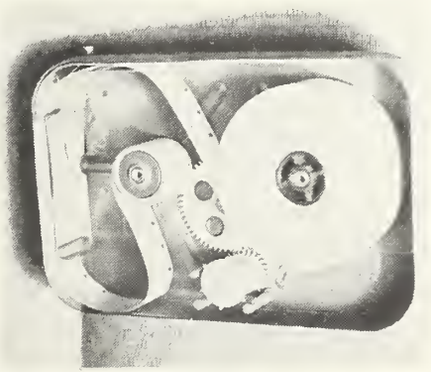
Users of 8mm. 200-foot reels will find the 200-foot cans in which professional 35mm. film comes will hold four reels of their movies. This facilitates selection of films, carrying and mailing. Larger photographic supply houses sell the empty 35mm. cans.—*Raymond R. Barker, Runnemede, N.J.*

Ultra Close-ups

An easy and effective method of shooting ultra closeups is with a titler. The easel on mine is a double open frame which holds the title card between the frames. The frame is about an inch larger all around than the field covered by the lens. When I wish to shoot a very close-up subject, such as a bee on a clover blossom or a butterfly resting on a flower, I mount my camera on my titler and place the easel frame around the object to be photographed, getting the subject as nearly centered as possible. For titlers with solid easel boards, remove or fold down the board and replace it with a frame of wire that frames the title area by a safe margin.—*J. Greene, Mackenzie, Atlanta, Mo.*

Loading Magazine

The accompanying photo shows how a regular 16mm. film magazine can be reloaded to use sound perforated film. Such film frequently is obtainable outdated or surplus at a reduction in price,



and most newer and many older projectors will accommodate sound film.

The illustration is self-explanatory except for one thing: the pressure plate spring isc turned around and has the ends turned down to avoid catching the film.

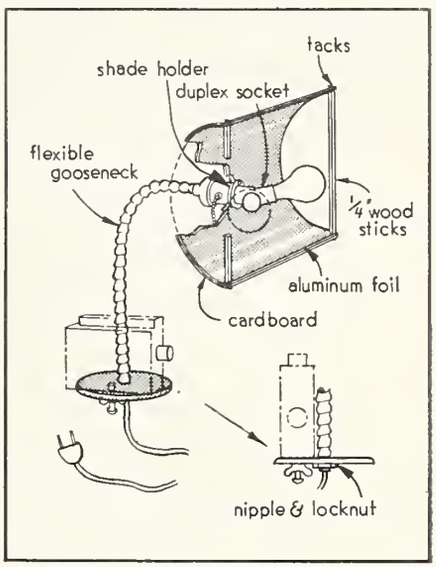
I have used several magazines threaded in this manner and have had entirely satisfactory results.—*Leon Brandeberry, Fort Wayne, Ind.*

Title Letters

I have been getting good title results by using letters sold by hobby shops for use of model railroad builders. They come in fractions of an inch from 1/16 to 1/8 in all colors and are called "Railroad Roman". These are decals and to apply them I draw a light guide line, trim the letters, immerse them in water until they are limp, slide off the letter onto the desired position, press out the air bubbles, blot the letter and let it dry a few minutes. I have used these letters with particular success in making titles on acetate celluloid and using my projector to give me a title background.—*Thomas J. Reiss, New York City.*

Camera Floodlights

Here is an easy-to-make floodlight and camera holder, most of the materials for which can be found in the home scrapbox. Remove the base of an old desk lamp with a flexible gooseneck and substitute the cover of a three-inch-round



plain junction box. A hole through this takes a quarter-inch stove bolt with wing nut to hold the camera, and a screw holds the lamp.

A duplex receptacle from the dime store, screwed into the socket, takes two photoflood lamps, which are backed up by a cardboard reflector lined with aluminum foil. Three small bolts hold the reflector to the shade holder. Two small sticks tacked to the reflector hold it in shape as shown in the sketch. The entire unit is light in weight and is easily supported in the hands, making a handle unnecessary.—*Warren E. Terrell, Waltham, Mass.*

Loading "Tent"

For filmers who don't use magazines, here's a helpful idea. Get two yards of black satin material, cut it in half and French seam it together. Hem all edges that are not selvedge. Keep it in your gadget bag and when you are ready to load or unload your camera, just throw it over your head and hold the camera up under the material while you change film spools. You thus avoid any possibility of light streaks on the film. —*Jewelldean Reuss, Rialto, Calif.*

Color For Titles

The black and white titles appearing in HOME MOVIES can be tinted by exposing Type A Kodachrome with a blue bulb or by using regular photoflood with outdoor Kodachrome, which will give a blue and red tint, respectively. —*Robert R. Young, Pittsburgh, Pa.*

Kodak announces th

of 16mm



iggest news in the history

nd 8mm. movie optics . . .

A complete new series of Kodak Cine Ektar Lenses

Important news, indeed, for advanced movie workers—a series of standard, wide-angle, and long-focus lenses that are the finest ever made for 16mm. and 8mm. motion picture cameras.

Remarkably fast, superb in performance, and unmatched in ease and precision of use, these new lenses qualify in every way for the name, *Ektar*—Kodak's highest quality designation. The lenses meet the highest standards of definition and edge-to-edge sharpness . . . provide unmatched flatness of field. Even at their widest apertures, performance is outstanding. Aided by the unique optical qualities of Kodak rare-element glasses, they produce superb results throughout the full range of filming conditions.

Every internal detail of design contributes to the reduction of flare . . . to the transmission of a maximum of image-forming light: All glass-air surfaces of all elements are *Lumenized;* lens rims are blackened; mounts are corrugated; flanges are beveled. The results—excellent contrast, greater detail in shadow areas, pure colors, increased speed . . . *better movies!*

And for convenience and precision . . .

Aperture scales are widely and evenly spaced . . . integral depth-of-field scales show the exact range of good focus at all apertures . . . distance scales, more comprehensively graduated than ever before, make possible remarkably accurate focusing. And all lenses take Series VI Kodak Combination Lens Attachments, so that a single set of accessories economically equips the full complement of Kodak Cine Ektar Lenses.

Most 16mm. cameras accept all seven Kodak Cine Ektar Lenses . . . *many* "Eights" take four. See your Kodak dealer about equipping your camera with these finest of movie lenses.

EASTMAN KODAK COMPANY, ROCHESTER 4, N. Y.

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Movie Club News



WINNERS in the 8 and 16mm. classes of the Long Beach (Calif.) Cinema Club's annual flower show contest were Bob Wagner (left), whose "Mother Nature Dresses Up" won the 8mm. competition, and Joe Stoklasa, 16mm. winner with "A Flower Show".

CHICAGO Cinema Club, at its Oct. 21 meeting, saw "Adventure Ahead," Charles C. Hammack's 16mm. Kodachrome travelogue. At its preceding session, the club saw S. R. Benner's 2,000-foot film, 16mm. Kodachrome, of France and the British Isles.

★

LOS ANGELES Cinema Club will hold its annual contest next month, entries closing Nov. 24. E. E. Fairchild is contest chairman.

★

BROOKLYN (N. Y.) Amateur Cine Club held its first guest night of the season Oct. 20. At their Nov. 3 meeting, members will see Frank Gunnell's "Bryce Canyon Trails" film and hear him speak on "Home Movies."

★

FRESNO (Calif.) Movie Club resumed activities for the season at a meeting Oct. 4, at which "Sound on Film Movie Making" was discussed and demonstrated by Edward E. Burke, Jr.

MILWAUKEE's Amateur Movie Society will hold its 1948 film exhibition this month. Nov. 10 is the date for 8mm.; Nov. 24 for 16mm. Entries are limited to 400 feet of 8 and 800 feet of 16mm.

★

SCHENECTADY (N. Y.) Photographic Society devoted its Oct. 27 meeting to movie making, featuring a showing of equipment.

★

LOS ANGELES 8mm. Club observed Past Presidents' Night on Oct. 12. Annual picnic of the organization was held Oct. 17, featuring a "most cinemagraphic" egg-throwing contest. Annual movie making contest of the club is nearing its close, with results to be announced and prizes awarded at the annual banquet in December.

★

FLINT (Mich.) Amateur Movie Club saw Russell Foley's 8mm. Kodachrome film, "Our Trip Northwest," at its Oct. 7 meeting.

Information Wanted

In response to many requests, HOME MOVIES is preparing a list of amateur movie clubs which will be printed in a forthcoming issue. All club secretaries are asked to send the following information: Club name, city and state, names and addresses of officers, dates and place of meetings, number of members. Information should be sent to Editor, HOME MOVIES, 553 S. Western Ave., Los Angeles 5, Calif. Members are asked to bring this to the attention of club secretaries.

PHILADELPHIA Cinema Club at its October meeting saw a program given by Northwest District members. Films shown included "Naval Navigation Training Cruise," by Victor Fritz; "Christmas Vacation in Florida," by Raymond L. Chambers; "Williamsburg," by Robert E. Haentze; "Sno-Fun," by Leonard Bauer, and "Peggy's Cove," by Francis M. Hirst.

★

ALHAMBRA (Calif.) La Casa Movie Club saw films made by Mr. and Mrs. James E. Lewis, Mr. and Mrs. Hugh S. Wallace, and Carl Thomsen at its October dinner meeting.

★

ST. LOUIS Amateur Motion Picture Club heard a talk on single frame exposures by O. H. Stanton at its October meeting. Films shown at the session included Charles Knepper's "Christian Brothers Centennial" and Ralph Mateka's "Ozark Autumn", both 16mm. Kodachrome pictures.

★

RICHMOND (Calif.) Movie Camera Club is compiling a listing of places and things to film. Members supply data of their own cine experiences, and others can get information on what, where and how to film upon request. Miss Madeline Whittlesey, who originated the service, is handling it for the club.

★

PORTLAND (Ore.) Cine Club is holding a series on "Fundamentals of Photography" at its regular meetings.

★

LOS ANGELES Southwest 8mm. Club has voted to open its membership to additional applicants. Ladies Night was observed by the group Oct. 15, with Sylvia Fairley of the Los Angeles 8mm. Club as guest of honor. Southwest Club held a card party Oct. 23.

★

CHICAGO South Side Cinema Club is making its 1948 club film, "By Hook or Crook." At its Oct. 27 meeting, the group saw "Our Pacific Northwest," made and shown by Art Elliot of the Metro Movie Club.

GRAND RAPIDS (Mich.) Amateur Movie Club has issued a 1948-49 yearbook which lists members, officers, general club information and program schedules through June 1, 1949. Club's annual contest closes Feb. 1. Annual open house of the club was held Oct. 6, with outstanding films made by members shown. Members of the Kalamazoo A.M.C. will present a program at the Grand Rapids group's November meeting.

★

ROCKFORD (Ill.) Movie Makers celebrated Past Presidents' Night on Oct. 11, featured by a showing of "Macbeth."

★

METRO Movie Club of River Park, Chicago, saw films of the recent club picnic at its Oct. 27 meeting. Stan Yasbec, who made the pictures, also screened a reel on mountain climbing.

★

LONG BEACH (Calif.) Cinema Club members shot "The Powder Puff Pirates," by Clarence Aldrich, on Oct. 17, 24 and 31, with children of club members in the cast. At the annual flower show held recently in the Long Beach Municipal Auditorium, the club sponsored a contest open to all clubs in Los Angeles County. Winner in the 8mm. class was Bob Wagner of the Los Angeles 8mm. Club, and in the 16mm. class first place went to Joe Stoklasa of the Long Beach club.

★

KANSAS CITY Amateur Movie Makers held a hint hunt, which was won by Violet Goodson for her hint: Include a few frames of film bearing the filmer's name and address on films sent in for processing.

★

ALBANY (N. Y.) Amateur Motion Picture Society will devote its Nov. 10 program to "Titling Again—Or Yet," with Frank A. Mantica leading the discussion. At their Dec. 8 meeting, club members will view films from the Denver (Colo.) Cinema League.

★

MINNEAPOLIS Cine Club at its October meeting, screened a roll of 8mm. color film shot for them by Cornelius J. Bulte of Amsterdam, Holland.

★

MINNEAPOLIS Octo-Cine Guild devoted one of its recent meetings to a discussion of film editing, with Dr. Laurence Durfee, chairman of the editing committee, in charge.

★

WINNIPEG (Canada) Cine Club resumes regular meetings Nov. 2. Group ended the vacation season with its annual banquet on Oct. 8.



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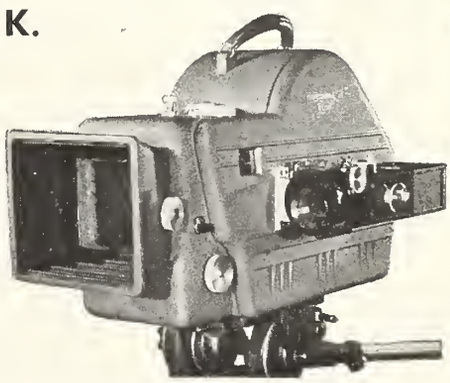
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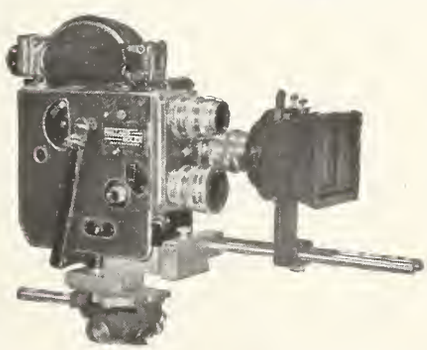
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I've Got a Problem

Strobo Disc (Henry Flider, Chicago)

Q—In Arthur M. Sharp's article on "How to Make a Stroboscope" (July HOME MOVIES), he advises that a strobo disc can be made to suit any projector. How can I cement the strobo disc on the latest Bell & Howell Diplomat 16mm. silent projector, which has the new Safe-Lock sprockets, covered with a shield? Can the disc be put on the threading knob, which seems to turn at the same rate as the sprockets?

A—Yes, it is entirely satisfactory to put the strobe disc on the threading knob of the B & H Diplomat. This is geared directly to the sprockets and it will simply require the correct relation of frames and revolutions of the knob. If the relation is one to one, as you think, use the same value as the sprocket. Make sure by marking both sprocket and threading knob, then turn knob one complete revolution and see if the sprocket has turned one revolution.

Parallax Correction (Hyman Levin, Baltimore, Md.)

Q—In photographing titles at a distance of 32½ inches or 37½ inches, is parallax correction as great a problem as it is at eight inches?

A—No. Field size at 32½ inches is 13 x 9 11/16 inches and at 37½ inches 15 x 11 1/4 (25mm. lens on 16mm. camera and 12½mm. lens on 8mm. camera), compared to 3 1/8 x 2 3/8 inches at a distance of eight inches. The proportion of error, therefore, is much smaller at the longer distances.

Grain Effect (Jerry Klein, Brooklyn, N. Y.)

Q—A Schneider Radionar 3-inch f 2.9 lens, recently coated, works fine on color, but why does it give me a grainy effect on black-and-white? It looks as if it were blown up to an extreme enlargement, and the grain can be seen very definitely.

A—There is no reason why any lens should give film a grainy appearance, as grain is not affected by a lens. Only the film itself, or the developing, has any bearing on grain. Perhaps the difference in the black-and-white and color films you use may account for the trouble.

Film Enlargement (Ray Lombardi, Paterson, N. J.)

Q—I have some Kodachrome and some black-and-white films I'd like to have enlarged to 16mm. Will they be as clear when enlarged as they now are?

A—It is impossible to enlarge any film without losing some sharpness.

Haze Filter (Thomas B. Budd, West End, N. J.)

Q—Can a haze filter be used with kodachrome film at all times, including both closeup and distant shots?

A—Yes, indeed. Such a filter can be used regardless of the distance at which you are shooting.

Change in Focus (H. J. Krueger, Downers Grove, Ill.)

Q—I recently used a 25mm. f3.5 fixed-focus lens for 16mm. camera on an 8mm. camera and found that it ceased to be fixed focus and that it became necessary to make it focusing by unscrewing it in its mount. Can you explain this?

A—Experts of the Eastman Kodak Co. say that "there is no reason why a lens intended for a 16mm. camera cannot be used on an 8mm. camera, providing there is a view finder to indicate the correct angle of view. However, the setting for universal focus would be somewhat different because it will be based on a circle of confusion of .002" which is customary for 8mm. lenses, whereas for 16mm. lenses .001" is used."

Carbon vs. Incandescent (Joe T. Cookingham, Rhineback, N. Y.)

Q—What are the advantages and disadvantages of a 16mm. incandescent projector and an arc projector? Can the operator of an arc outfit sit down and enjoy the picture or does he have to stand by the machine and fuss with the carbons? How does the expense compare with a 1000-watt bulb?

A—The difference is not so much in the cost as in the operation. The operator must be constantly alert with carbon because as it burns down it has to be fed up to its most brilliant stage.

Shims For Univex (E. K. Tingley, Mansfield, Ohio).

Q—I would like to buy an assortment of shims for focusing the lens of my Univex Cinemaster. Can you please recomend suppliers who might furnish these shims?

A—We're sorry, but we have no information as to any firms which might supply you with shims for your Univex. Inquiry has failed to reveal anyone who has been making these since the war. Perhaps some of our HOME MOVIES readers might know where you could obtain some.

Golfer's Script . . .

• *Continued from Page 583*

bankroll as Jack's hands add the newest contributions to it.

SCENE 36—MS: The tenth tee. Jack prepares to drive his ball. As he starts his backswing, a good looking girl golfer in shorts passes in the background. Jack turns his head to look at her, holding the club in the backswing position.

SCENE 37—CU: The girl turns and smiles dazzlingly, obviously at Jack.

SCENE 38—MS: Same as Scene 36. Jack grins and swings, looking around again as he does so.

SCENE 39—CU: Same as Scene 18. The club head grazes the ball, which trickles off the tee and stops about three feet away.

SCENE 40—MS: As the others jeer, Jack prepares to hit the ball from its resting place just off the tee. In the background, the girl can be seen walking away, looking back once to smile at Jack.

SCENE 41—Same as Scene 40. Jack swings at the ball and misses. He swings again and the ball glances a couple of feet off to one side. Jack registers anger. He sets his jaw and smashes viciously at the ball.

SCENE 42—(INSERT SHOTS OF JACK FLAILING FUTILELY IN A SAND TRAP, SLASHING FURIOUSLY IN THE HIGH WEEDS, TRYING TO SHOOT FROM BEHIND A BIG TREE, SPLASHING AT HIS BALL IN A CREEK OR WATER HOLE—ANYTHING TO SHOW HE'S IN TROUBLE).

SCENE 43—CU: Same as Scene 11. The score card as the pencil marks the figures for the tenth hole: "Lou 5, Al 5, Vic 6, Jack 12."

SCENE 44—MS: Same as Scene 24. The other three crowd around Jack, who grudgingly pulls out his bankroll and pays each of the others a dollar bill. They look happy.

SCENE 45—(Same as Scene 42. MORE SHOTS OF JACK IN TROUBLE).

SCENE 46—CU: Same as Scene 11. The score card, showing Jack outplayed on every hole from the tenth through the seventeenth.

SCENE 47—MS: Same as Scene 24. Jack pulls out his now depleted bankroll and the other three hold out their hands.

SCENE 48—CU: Same as Scene 11. The score card, showing Jack badly beaten by the other three players.

SCENE 49—MS: Same as Scene 24, as the other three reach out toward Jack's very slim roll of bills.

SCENE 50—CU: Three extended hands reach for money as Jack's hands come into the picture holding the last few bills. He puts one of the bills in each

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of the extended hands. They remain in the picture as his hands disappear for a moment, then his right hand reappears and opens. It holds a few coins and a couple of keys. The other hands reach in and pick up all the coins, leaving only the keys in his palm as the other hands are withdrawn from the picture.

SCENE 51—MS: Same as Scene 2. Jack stands a little apart from the others. The girl walks by, giving him another bright smile. He smiles back at her and smoothes back his hair.

SCENE 52—CU: The girl, still smiling over her shoulder, goes through the door marked "Clubhouse Cafe."

SCENE 53—MS: Same as Scene 2. Jack finishes smoothing his hair and turns as though to follow her, but stops suddenly. His face falls as he reaches in his pocket.

SCENE 54—CU: Jack's hand reaches in his pocket and pulls it inside out, showing it empty except for the two keys.

SCENE 55—MS: Same as Scene 2. The other three men walk to the cafe door, then turn and smile at Jack, mimicking the girl. They walk through the door as Jack angrily smashes his golf bag to the ground.

SCENE 56—CU: The golf bag comes down on Jack's foot.

SCENE 57—MS: Same as Scene 3. Jack, grimacing with pain, holds his mashed foot in his hand as he hops around on the other foot at the FADEOUT.

About Lenses . . .

• *Continued from Page 591*

tors to consider, but the ultimate question that must be answered is: *Does a particular lens fill your need better than any other available?* That's a question that only you can answer. If in doubt as to which of two or more lenses to buy, take your camera to your dealer and ask him to let you try both or all of them. Shoot a few feet of film with each from the doorway of the store, and, after you get the processed film back from the laboratory, compare the results. That will tell you better than anything else which is best for you and your camera.

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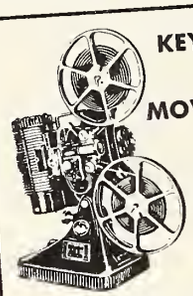
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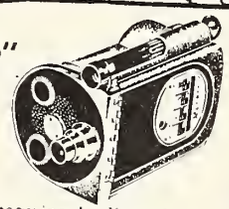


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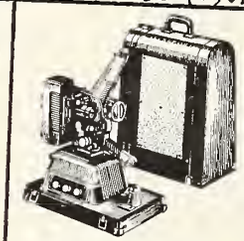
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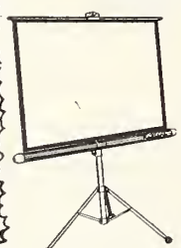
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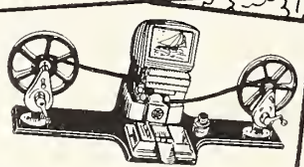
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Wording Titles . . .

• *Continued from Page 581*

street, then one of the city's parks is the target. Back home again, we find grandma has come to call, and in the meantime the kids are flying kites in the neighbor's back yard. All of the above shots have been made by Mr. Amateur in just that order. When he receives this first roll back from the laboratory he is proud of it and shows it to his friends.

Later on he decides to title this roll, so he inserts the necessary titles which probably run something like this: preceding the first scene we read: "Mother and the Kiddies, October 17, 1948." Next we read "Harold, Jane and Zipper." Following this we see "Our house," and then "The back yard fish pool." Preceding the shot of the main street we read "Washington Avenue" and then "Bryant Park is the city's finest." "Grandma Hutchins pays us a visit October 24, 1948" comes next, and no title is used for the kite scene as none is thought necessary.

Well, what has happened? Without a doubt Mr. Beginning Amateur has improved his film. However, he still has a newsreel, and to try to attempt any kind of continuity with such a variety of shots seems next to impossible. But it can be done, merely by giving some thought to the titles and how they should be worded. Also, we are going to change the sequence somewhat.

Let's continue with our experiment and see how this might be done.

In the first place we are going to dress this reel up a bit. We are going to give the film a name. Until we can think up a better one, let's call it "The Browns at Home," for that's really what the reel is. This we shall call the main title, and it might be well to insert the date at the bottom of the title, October, 1948, in small letters.

To do the job properly we are going to fade out this main title and fade in the next one. We are going to open the film with the shot of the main street and precede it with "Washington Avenue is the 'Broadway' of Smithville." In order to tie in this shot with that of the park, we try to make some connection, such as "Smithville is proud of Bryant Park," or "Washington Avenue leads westward to Bryant Park."

Following the park scene comes the view of the house. For this we might say "The park is less than three blocks from our new home." Now the amateur might run in a bit of humor, such as "Dad's first landscaping project shows his love for gold," and follow this with the goldfish pool. Next, let's introduce the kids and the dog. Something like "The fish don't interest Zipper; he prefers Harold and Jane," will give all the

necessary information as well as tie in the two scenes. The kite scene can follow probably without a title.

Next we shall introduce grandma with "Grandma Hutchins gives final approval of the new home." And now, for our final scene, we are going to put in the one that was exposed first, that of mother and the kiddies waving and looking at the camera. The shot had no meaning at the first of the reel, and, for that matter, it doesn't now, only as we place a title before it. A title such as "Goodbye, Grandma, come again," serves a number of purposes. Although grandma is nowhere to be seen, we feel that she is taking her departure somewhere outside the camera range. The title links this final scene with grandma just before it, and, last but not least, it gets the audience ready for the close of the picture. Now comes the final scene of mother and the kids waving, presumably at grandma, and then the title "The End."

We don't mean to imply that the above experiment is a perfect example of good movie technique, but we do think, and we feel the reader will admit, that the title wording and sequence has been greatly improved, and that certainly a thread of continuity has been created which did not exist before, *and yet only the original scenes were used!*

Let's study the phraseology of these titles a moment. The first title, only seven words long, tells us three things: It tells us the name of the street, it tells us that it is the main street, and it tells us the name of the town—quite a bit for seven words, and none of the three ideas are brought out by the film itself. Now, in order to link the second scene with the first, we start the next title with something referred to in the first. This follows up the topic of the second scene—Bryant Park. This same linking is carried on again in the third title when we refer back to the park and then to our new home. By this time we have created a locale, or setting, for the scenes which are to follow.

The reader, we feel sure, will agree that the final scene has been strengthened by placing it at the end of the reel and by using the title suggested. Usually we don't like those we photograph to look at the camera, and, worst of all, wave, but in this instance we made use of this otherwise bad feature.

Almost any series of seemingly unrelated shots can be worked into a presentable continuity by careful editing and well written titles. If a film is worth shooting in the first place, and worth projecting after that, it is certainly worth careful planning, editing and titling so that it may be presented in its best form.



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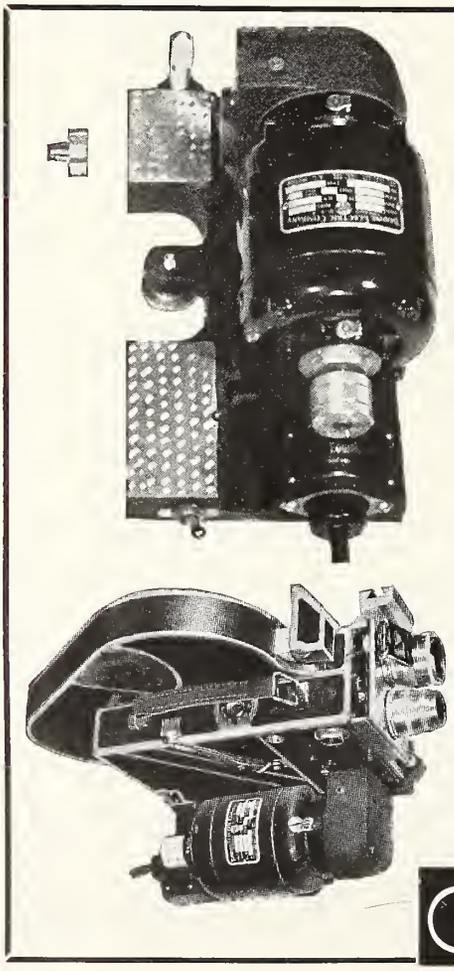
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Recent Reviews
OF READERS' FILMS

★★★ **BEAUTY**, 200-ft., 8mm. Kodachrome by Joseph A. Pissott of San Francisco. Nature in all its glory is the star of this very nice picture, in which not a single person appears before the camera. Quoting the poet's classic remark that "A thing of beauty is a joy forever," Mr. Pissott asks: "Did he mean the hills in Spring? — The fruit ripening on the trees? — The flowers of a garden? — Or was it racing waves with lacy veils flying in the breeze? — An old mission with mem'ries of padre and Indian? — Or the majesty of a mountain at eventide?" Each of these beautifully phrased and filmed titles is answered with really lovely shots of all these things of beauty, and all are summed up in the final title: "Yes, all are beautiful and indeed a joy forever." Photography, titling, continuity, angles and fades are all well done, particularly the fades and the one or two exceptionally effective pans. The over-all result is a soothing, restful poem of beautiful scenes. Made with an Eastman Magazine 8.

★★★ **ESCAPE**, 150-foot, 8mm. black-and-white by Francis J. Barrett, Seattle, Wash. Here's a superb example of what an enthusiastic and painstaking amateur can accomplish with an 8mm. camera. If there's any criticism of this picture, it's that Mr. Barrett overdid a bit his effort to establish and sustain a somber mood by underlighting, but it wasn't enough to hurt the film seriously. With consumate skill, he's used his camera to tell the story of a young man who, driven to desperation by gambling losses, steals a necklace from a jewelry store, then starts to make his escape. Driven by fear, he kills a motorist to get his car, then abandons the car to flee on foot. His actions arouse the suspicions of a deputy sheriff, who pursues him. In panic, he backs over a cliff and finds his escape—in death. A magnificent commentary on an accompanying record, together with wisely chosen background music, add immensely to the effect. Made with a Bell and Howell Sportster camera with f2.5 lens, tripod, meter, Harrison fading glass, Craig foto fade dye, red and yellow filters, dolly, 4 RSP 2 lamps, 2 RFL 2 lamps and 2 sun reflectors.



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REQUEST ASSIGNMENTS

I would like to obtain black-and-white 8mm. scenes as follows: Indian reservation scenes, Indian agriculture scenes, Indian ceremonials and rituals. Also a 50-foot Headline reel dealing with the earliest type of railroad trains; I believe this film was titled "Iron Horses."—*Charles J. Kirby, 160 West Ave., Spencerport, Ky.*

If any of your readers require any 16mm. black-and-white or colored film of New Zealand scenery, I should be very pleased to expose film which they could either send me or which I could purchase here.

The New Zealand price of 16mm. Kodachrome is $19 per 100 feet, and black-and-white approximately half of this figure, so under the circumstances it appears to be more satisfactory for the film to be posted to me for exposure. My camera is a Bolex with a full battery of lenses. — *H. H. Edwards, Morcom Green & Edwards Ltd., 14-18 Victoria St., Onehunga, Auckland, S. E. 5, New Zealand.*

I am interested in contacting someone who has some footage on a robin's nest in 16mm. color. This must be a good steady closeup.

I will either shoot footage in and around Kansas City in exchange, or will buy it outright.—*Robert C. Davis, 5329 Holmes St., Kansas City, Mo.*

I would like to contact 8mm. fans living in the following areas: New Orleans, Thibadeau and Shreveport, La., and Washington, D.C. I'd like to get scenes of those areas, where I lived during the war. — *Hugo Pfanstiel, 2609 Briggs Ave., Bronx 58, N. Y.*

I would like to buy a film of the recent "Wheels a'Rolling" pageant at the Chicago Railroad Fair, held early in September. If anyone shot the affair, or knows of any film company or individual who did, I'd like to hear from them. — *R. D. Yoder, Cedardale Dairy Farm, Yoder, Kansas.*



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Music . . .

• *Continued from Page 582*

18301B. Superman, Goodman, Col. 55002. Oh Baby, Goodman, Col. 55039.

Landscapes: Morning, Greig, Col. 68474. Pastoral Symphony, Beethoven, Col. 11189. Scheherazade (3rd Movement), Rimsky-Korsakov, Col. 11170. By the Tamarisk, Coates, Col. 69264. Langham Place, Coates, Col. Col. 69263. Clouds, Debussy, Col. 69320. By Waters of Minnetonka, Lieurance, Col. 35986. The Seasons (Spring & Summer), Glazounov, Vic. DM1072. Nutcracker Suite, Tschaikowsky, Col. M395. Land of Sky Blue Water, Cadman, Col. 35-986.

Slow, Quiet, Dreamy, Pastoral: Themes from Gone With the Wind (Closing), Steiner, Vic. 28-0419B. Angelus, Drigo-Aver, Vic. 1757. By Sleepy Lagoon, Coates, Col. 7408M. By the Tamarisk, Coates, Col. 69264D. Chester, Maganim, Vic. 4502. Pastoral Symphony, Beethoven, Col. 11189. Meditation from Thais, Massenet, Vic. 11887. Largo, Handel, Vic. 11887. Traumerei, Schumann, Vic. 8285. Afternon of a Faun, Debussy, Vic. or Col. Rendezvous, Aletter, Col. 418M. The Swan, Saint-Saens, Col. 418M. To a Water Lily, MacDowell, Vic. 1152. To a Wild Rose, MacDowell, Vic. 1152. Swan of Tuonela, Sibelius, Vic. 17702. Grand Canyon Suite (Sunrise), Grofe, Col. MM-463. Rosenkavalier Waltzes, Strauss, Vic. 18390. Salute D'Amour, Elgar, Vic. 25641. Liebesfrued, Kreisler, Vic. 8285. Claire de Lune, Debussy, Col. 7361. Anitras Dance (Peer Gynt Suite), Grieg, Vic. 12164. Come Where My Love Lies Dreaming, Foster, Col. 7372M. Down in the Forest, Ronald, Col. 284M. Allah's Holiday, Friml, Vic. 20035. By the Sleepy Lagoon, Coates, Col. 7336M. Cinderella Overture, Coates, Col. 7336-M. Swan Lake Ballet, Tschaikowsky, Vic. 11667. Orpheus in Hades, Offenbach, Vic. 12604. Mignon (Pt. 1), Thomas, Vic. 12038. Wings of Song, Mendelssohn, Vic. 6848. Intermezzo (Carmen Suite), Bizet, Vic. 6837. L'enfant Prodigue, Debussy, Vic. 1694. Water Music Suite, Handel, Vic. 8551. Scherzo, Tausman, Vic. 11-8808B. Laura (Symphonic), Raksin, Vic. 11-8808A. Enchanted Lake, Lladow, Vic. 14078A. Concerto, Rachmaninoff, Vic 28-0404B.

Exciting, Tempestuous: Gypsy Dance (Carmen Suite), Bizet, Vic. 6873. Flying Dutchman, Wagner, Col. X107. Faust Ballet (Last Bars), Gaunod, Vic. 13830. Flight of Bumble Bee, Korsakoff, Vic. 6579. Perpetum Mobile, Strauss, Vic. 4435. William Tell Overture (Pt. 4), Rossini, Vic. or Col. Die Walkuere —Ride of Walkyries, Wagner, Col. 11-644D. Prelude Act 3 Lohengrin, Wagner, Col. 11644D. Rienzi Overture, Wagner, Col. or Vic. Overture of 1812, Tschaikowsky, Col. or Vic. Jalousie, Gode, Vic. 12160A. Concerto in F (Opening), Gershwin, Col. MM512. Dance of the Polovetski Maidens, Borodin, Vic. DM499. Spellbound, Rozsa, Vic. 28-0404A. Cariolan Overture, Beethoven, Vic. 11909. Don Juan, Strauss, Col. X190. Flying Dutchman, Wagner, Vic. DM179. Overture to the Hebrides, Mendelssohn, Col. 69400D. Toccata, Fugue in D Minor, Bach, Vic. 11-9653A.

Wierd, Mysterious: Sorcerer's Apprentice, Dukes, Vic. DM717. Storm from William Tell, Rossini, Vic. DM605. Carnival of Animals (Pt. 2), Saint-Saens, Vic. M-785. Catacombs (Pictures at an Exhibition), Moussorgsky, Vic. DM102. Dance of the Chosen One (Rite of Spring), Stravinsky, Col. M417. Evocation of Ancestors, Stravinsky, Col. M417. Hut on Fowls Legs (Pictures at Exhibition), Moussorgsky, Vic. DM102. Night on Bare Mountain, Moussorgsky, Vic. 17900. Ritual Dance of Fire, De Falla, Col. 118790. Dance Macabre, Saint-Saens, Vic. 14162. Night Sililoquy, Kennan, Vic. 15659. White Peacock, Griffes, Vic. 15659.

End Titles: Blue Danube (End Bars), Strauss, Col. 69275. Overture to Barber of Seville (Pt. 2), Rossini, Vic. 7255. I Wish We Didn't Have to Say Goodnight, Como, Vic. 20-1630B.

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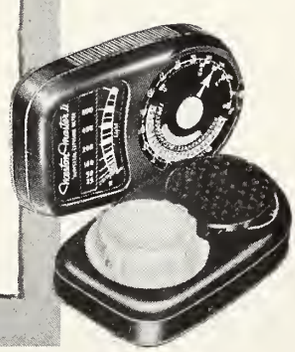
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"The meter most photographers use"

Cine Roundup . . .

• *Continued from Page 574*

Stimson, Photometric Instrument Division of the General Electric Company, a member of the committee. "As for the manufacturer of photographic film," he continues, "he now has greater assurance that his product will be exposed as intended and that his customers will thereby receive increased satisfaction from the use of his films."

Film On Filming

Most of the common mistakes of amateur movie makers are portrayed—together with the right way to take movies—in a film just produced by the Hollywood 35mm. Film Co. Titled "Your Movie Camera and How to Use Is," the 400-foot film uses a humorous approach to the subject of impressing amateur cine fans with the things "not to do."

Paul Burnford, author of "Filming for Amateurs," directed the film, which was written by Bert Lawrence, writer for Hollywood film studios and radio programs. William and Fran Erwin are starred. The picture is available in 16mm. black-and-white or Kodachrome with sound; 16mm. black-and-white silent, and 8mm. black-and-white silent.

As a promotion idea, the producers are suggesting to dealers who rent the film to customers that they apply rental prices to sales of movie equipment.

Incident Light

Readers who were confused by the examples cited in Leonard Holzer's article on "Your Old G. E. Meter and Incident Light" in the September issue of HOME MOVIES should know that their inability to reconcile the examples with the chart was due to an error in the former; the chart as printed was entirely correct. Mr. Holzer offers the following revised examples:

"Assume using film with an ASA speed of 40, the meter reads 19; using mask marked 100X—actual reading is then 1900 foot candles. Nearest number under 40 on chart: 2200. Set lens between f-8 and f-11, nearer to f-11.

"Assuming a film with a speed of 100 ASA and meter reads 20; mask used is the 10X—actual reading is then 200 foot candles. Nearest number under 100 on chart: 220. Read up to top of column and set lens at f-5.6."

Thief Catcher

New use for 8mm. and 16mm. cameras involves crime fighting. Camera is rigged up with photo-electric beam, which, when broken by intruder crossing its path, starts camera going to film crook in action. Gene Autry has installed one at his stables to guard his famed horse, Champion, and eleven other thoroughbreds. Besides filming the

crook, the device sounds an alarm in Autry's bedroom and another in the police station. Infra-red makes the gadget useable at night.

Films Wanted

United International, Inc., 8582 Sunset Blvd., Hollywood 46, Calif., is in the market to buy 16mm. motion picture film suitable for editing into newsreels, shorts, travelogues, etc. Either black-and-white or color, with or without sound tracks, is acceptable if it otherwise meets their requirements.

Amateur film makers are requested not to send in film, but to write to the company for specifications and instructions.

Stereo Films

Researchers of Vita-Vision Corp. of America are working toward three-dimensional movies, which it says can be viewed from any angle that a flat picture can be seen from comfortably. "The primary reason for this is that the device that serves to divide the viewpoint in order to achieve stereo depth is built in or on to the picture itself in the form of microscopically tiny lenticular ridges carefully matched to the taking optics of our camera," says the firm. "Rear projection onto a lenticularly ridged movie screen is one method of cine application." The company's process is already in wide commercial use in still photography.

Revere Grows

The building expansion program begun last year by Revere Camera Co. has been completed. It includes the addition of two entire floors to the main plant at 320 E. 21st Street, Chicago, and the construction of three separate buildings at near-by locations. This additional space is devoted to the development and production of new photographic products to augment Revere's rapidly growing line of 8mm. and 16mm. movie equipment, according to E. J. McGookin, general manager.

Engraver's Error

Everyone makes mistakes, and evidently Bell & Howell's advertising engravers are no exception. As a result, the plates sent us for the B & H ad in our September issue were wrong, and the red bars used in the chart showing screen illumination were superimposed over the black ones showing the least bright corner of the screen. The red bars should have been as long as the red and black bars together. The error wasn't our fault, but both Bell & Howell and we would like to correct it.

Youth Documentary

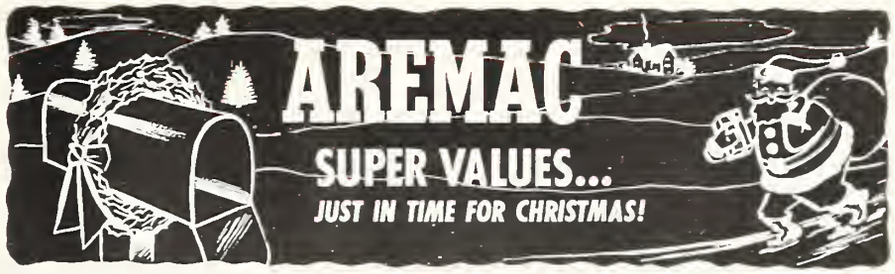
New York State's Youth Commission will release "Families First," 16mm. documentary sound film, on Jan. 1. Film combines entertainment with serious study of family influence on development of child character. Available to college and secondary schools, parent-teacher groups, service clubs, social agencies, churches and other groups from the commission, 30 Lodge St., Albany, N. Y.

Distribution Deal

Astor Pictures has signed a deal with Films, Inc., for five years under which latter will distribute complete list of Astor 16mm. titles in the U. S.

S.O.S. Expands

S.O.S. Cinema Supply Corp. of New York has moved into larger quarters in its own building on the occasion of the company's 22nd anniversary. J. A. Tanney, founder of the firm, is president. New quarters permit stocking a greatly enlarged line of equipment and speedier handling of orders, most of which are filled on the day they are received.



When Christmas rolls around, we here at AREMAC brim over with good cheer and friendliness. We go "all out" to make your holiday gift-buying a real thrill, and our courteous Mail Order Department will rush out your order! Thousands of items, write for our beautiful catalog!

MOVIE LENS SPECIAL

1½" Bell & Howell Telate f/3.5 coated for all 8mm Cameras	$29.50
3" Bell & Howell Telate f/4.5 16mm "C" mount	49.50
3" E.K. f/4.5—16mm "C" mount, Special	44.50
7mm f/2.5 Wide Angle Lens for all 8mm Cameras	29.50
16mm f/2.5 Wide Angle Lens "C" mount	34.50

NEW 8MM CAMERAS

Bell & Howell Filmo Campaign 8—f/2.5	$ 89.50
Bell & Howell Filmo Sportster f/2.5	102.61
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Bell & Howell Filmo Tri-Lens 8—f/1.9	205.39
Bell & Howell Filmo Tri-Lens 8—f/2.5	156.78
Bell & Howell Auto-8-Turret Mag. w/2 lens	296.22
Revere 88—f/2.5	77.50
Revere 88—f/1.9	104.50
Revere 99—Turret f/2.8	110.00
Revere 99—Turret f/1.9	137.50
Revere 70—Magazine f/2.8	127.50
Revere 70—Magazine f/1.9	155.00
Revere 60—Magazine Turret f/2.8	152.50
Keystone K-8 f/3.5	187.50

and many, many more too numerous to mention

NEW 16MM CAMERAS

Bell & Howell Filmo Auto Load f/2.5	$186.67
Bell & Howell Filmo Auto Load f/1.9	214.08
Bell & Howell Filmo Auto Load f/1.5	265.13
Bell & Howell Auto Master Turret f/2.5	305.08
Bell & Howell Auto Master Turret f/1.9	332.50
Bell & Howell Auto Master Turret f/1.5	383.54
Bell & Howell Filmo 70-DA f/1.9	307.17
Bell & Howell Filmo 70-DA f/1.5	348.21
Revere 16 Magazine f/2.5	127.50
Revere 16 Magazine f/1.9	155.00

and many more not listed

NEW 8MM PROJECTORS

Bell & Howell Picture Master with case	$187.50
Bell & Howell Picture Master with case	262.00
Bolex Combination 8 x 16 with case	331.00
Eastman Kodascope 890A with case	185.00
Ampro A8 with case	168.00
Revere 500 W	120.00
Keystone K-108	138.50
Keystone C-18	34.50
Keystone R-8	74.50

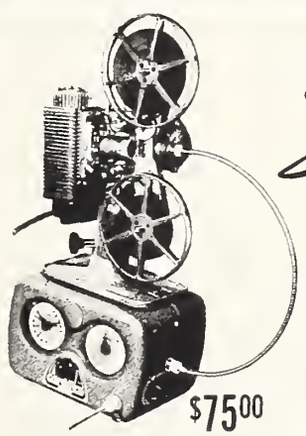
NEW 16MM PROJECTORS

Bell & Howell Filmo Diplomat with case	$273.30
Bell & Howell Showmaster with case	312.95
Keystone K-160	119.50
Bolex Combination 8 x 16 with case	331.00
Kodascope Sixteen 10—750W	119.15
Kodascope Sixteen 20—750W	245.00
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Single-Frame Camera...

• *Continued from Page 587*

era by turning the eight-frame sprocket, "S" in Figure 5, exactly one-eighth turn for each frame photographed. The sprocket and film clamp may be from a camera or projector, but should be accurately made.

Have a machinist make a brass or aluminum disk four inches in diameter and one-sixteenth of an inch thick. In the center of this disk have a bushing pressed, one-half inch in diameter and one inch long. Bore a hole through this bushing in the exact center for the sprocket shaft (Figure 7). The sprocket shaft must fit accurately and be straight. In the disk have eight holes drilled, equally spaced and one-half inch from the edge of the disk.

The camera's ability to make jump-free movies depends upon the care used in making the holes in the disk and the accurate fit of the sprocket shaft in the bushing, as well as the accuracy of the sprocket itself.

Where the sprocket shaft extends through the side of the camera case (the disk holds this assembly to the case), a large radio knob is attached with a set-screw. Fastened to the inner side of this knob is a brass arm 1/16 of an inch thick by 2 1/4 inches long by 5/8 of an inch wide. A tapered bolt is fastened to the outer end of the arm, as is a small knob. If the holes in the disk are 1/8 of an inch in diameter, use a 1/4-inch bolt and taper it so it will wedge slightly in each hole, thus permitting the film to be moved exactly one frame each time the arm is advanced and the bolt allowed to snap into the next hole.

Engrave or paint a white arrow on the disc to show that it must be moved to the right before each next exposure. See Figure 8. The sprocket and film clamp must be lined up with the film gate. This may be done by running a trial length of film through the gate and around the roller. Use shims between the sprocket and the bushing, as shown in Figure 7, to place sprocket in alignment with the film gate. A set screw in the sprocket, as shown, makes it easier to line up this unit.

Small bolts hold the indexing disk to the outside of the camera box, near the center of the box, as indicated by "B" in Figure 7.

To take up the film after every eight or ten exposures, obtain a rewind spindle which will hold a 16mm. camera spool. Make a bushing and disk similar to the one in Figure 7, as shown in Figure 9. Bolt the disk and spindle assembly to the back and near the bottom



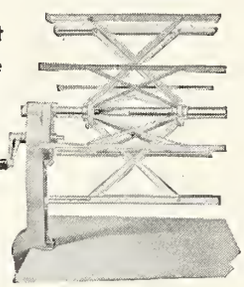
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of the inside of the camera case. (See Figure 5.) A radio knob on the outer end of the shaft may be turned occasionally to take up slack film as it is exposed. Do not turn the knob too hard, and be sure the pin in the arm on the indexing disk is in a hole. Paint an arrow on the outside of the camera case to show the direction in which the take-up knob must be turned.

Only other work required on the inside of the camera is a spindle to support the upper supply spool of new film and a tripod socket at the bottom of the camera. The socket may be a piece of 1/8-inch brass, 5/8x2 inches, with a 1/4-inch-20 thread in the center, bolted to the inside of the camera case. Make a cover over the tripod screw hole in this piece. (Figure 5—"T".)

As previously mentioned, the gate is placed behind a 3/4-inch hole through the front of the case (Figure 5). A shutter from an old box camera or other snapshot camera is accurately placed over this 3/4-inch hole and in line with the aperture inside gate. Hold the shutter on with tiny screws or bolts (Figure 10). Now figure the exact distance from the film in the gate to the end of your movie camera lens which faces the film. Make two aluminum tubes to support a 1/8-inch aluminum plate over the shutter. In the center of this plate bore a 15/16-inch hole and have a machinist thread it to fit your 16mm. camera lens; in most cases the thread is 1"x32. (See Fig. 10.) Line up the plate so the lens is centered over the gate aperture and fasten firmly to the front of the camera with small bolts which help support the gate inside the camera ("B"—Figure 10).

Placing a piece of film leader in the gate, holding it in place with a piece of glass 5/8 (16mm.) x 3 inches, and aiming the camera at a bright light, the lens may be accurately focused by observing the image of the light in the gate with a magnifyer and trying shims under the lens until focus is obtained. (See "S"—Figure 10.)

A piece of black felt is glued between the shutter and the lens plate to exclude light at this point (Figure 10—"F").

The cover is held on by bolts running into brackets in each corner ("B"—Figure 5).

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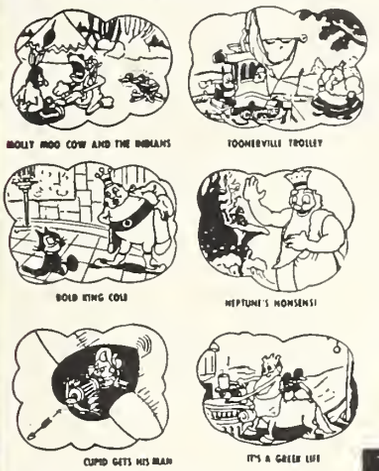
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106—BRYCE CANYON	100 ft.	50 ft.
107—ZION CANYON	100 ft.	50 ft.
108—SEQUOIA NATIONAL PARK	100 ft.	50 ft.
109—YOSEMITE	100 ft.	50 ft.
110—DESERT FLOWERS	100 ft.	50 ft.
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How the Pros Do It . . .

• *Continued from Page 589*

movement is a must, regular animation technique is used. However, by dispensing with continuous animation, as little as 350 animation drawings are sufficient, while in an ordinary animated cartoon, something like 20,000 are used.

The lack of continuous animation is adequately excused by the story used. The story is about a stationary mural which provides the spectator with an imaginary travelogue into a nonexisting country—Rumbolia. In places where the narrator needs special dramatic emphasis, there is animation. One such instance is his description of the Rhumba Goddess who forthwith obliges with a familiar hip sequence.

The fact that all action — lifelike that it is — takes place in a nonexistent country, permits greater liberties than otherwise possible in an animated cartoon. Another bit of safety insurance is this inscription on the title shot: "Any resemblance to persons living or dead is a lie."

An Acme stand with a Mitchell camera were used to shoot this "Jerky Journey into Little Known Places by Completely Unknown People." Originally it was shot in Ansco color, and then two-negative separation was made for Trucolor.

★ ★ ★

ROSEANNA McCOY

Produced by Samuel Goldwyn. Director, Irving Reis. Photography, Lee Garmes. Art director, George Jenkins. Co-starring Farley Granger and Joan Evans. A Samuel Goldwyn production.

The untimely death of Gregg Toland, ace Hollywood cameraman, prevented the use in this picture of an entirely new camera technique which he spent ten years developing. Full details of this "ultimate focus" technique have not been revealed, but it is known that heretofore impossibly great depth of focus and clarity are achieved by stopping the lens aperture down to pinpoint size—f.64 and beyond, compared with the f.8 and f.16 used by Toland in "Citizen Kane" and "The Best Years of Our Lives," respectively.

Toland has been replaced by Lee Garmes, who is using a new "opalescent" technique on "Roseanna McCoy," diametrically opposite from the ultimate focus shooting projected by Toland.

Toland's method, made possible by technical improvements, particularly in the field of high-speed developers, uses a special lens which he designed and which now becomes the property of his



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widow. It is said to make objects a few inches from the camera and those a half-mile away equally clear and brilliant. There is litle doubt that Mrs. Toland will make its use available to other cameramen.

"Roseanna McCoy" introduces one of the youngest leading ladies on record—15-year-old Joan Evans; as Goldwyn points out, Shakespeare's Juliet was no older.

Although the actual action of the Hatfield-McCoy feud, which this movie portrays, took place in Kentucky, that spot is now so industrialized that it is no longer photogenic, so the picture was shot on the wooded slopes of Sonora, California, where desiduous trees were planted in the already tree-covered hills to make them authentically Kentuckian in appearance.

Master Of Suspense . . .

• *Continued from Page 584*

more days were used than required for the shooting itself, because such continuous action required exacting rehearsals.

Technically, continuous action and shooting were made possible by the use of "wild" walls and a special all angle dolly. Wild walls are prop walls that slide on vaseline-greased track without a sound. That permitted the camera to follow the actors wherever they went, the walls actually folding up and disappearing or reappearing as was necessary. On the Hitchcock set, furniture is wild too. Tables and chairs are pulled away as the actors move. Numbers on the floor, corresponding to numbers on the furniture, help the prop men to put them in the exact place for the next take. For the real take the markings are plotted on the blackboard.

Before the shooting ever begins, days are spent on grueling detail research. In "Rope," the script called for drifting chimney smoke. Various ways were tried, various types of material burned, the smoke just would not drift slowly enough for the camera. Finally it was found that a piece of dry ice placed over a chimney would give the perfect illusion: it slowed down the real smoke. The cloud effects took even more effort. Various types of clouds were studied, photographed, drawn. Finally Dinsmore Alter, head of the Griffith Observatory and a noted meteorologist, passed on the authenticity of the cloud background before it went on the film. It is little wonder that with all this preparation and hard work the picture was completed without cuts, ten thousand feet of Technicolor film coming out of the camera as a finished suspenseful drama.



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Magnetic Sound . . .

• *Continued from Page 585*

Brush Sound Mirror— the first paper tape device to hit the American market, and undoubtedly the one which did the most to make the American public "tape conscious."

3. Also shortly before the war, about ten years ago, a young junior at the Illinois Institute of Technology, Marvin Camras, became very much interested in wire recording. He began taking out patents at such a rate that a special organization was set up to handle them. This body, a section of the Armour Research Foundation, has developed and built some very fine magnetic recorders, and, perhaps just as important, has shown a most remarkable knack of getting publicity for magnetic recording in magazines and newspapers, all of which has helped to keep the ball rolling. Armour now has 43 licensees in this country and 12 in Europe.

Taken together, these three factors have added up to a tremendous impetus for magnetic sound. More important still, they have led to good, solid research and engineering, and to manufacture on an efficient scale.

Today, magnetic sound has won full acceptance, but, bearing in mind some of the devices which the writer has been privileged to hear during his recent trip, we can say in all candor: "You ain't heard nothin' yet!"

Expressing a purely personal opinion (since in the last analysis "quality" of sound is partly a matter of taste) the writer can honestly say that the best sound reproduction which he has ever heard has been that which has been demonstrated to him in the last few weeks in laboratories and plants now readying new magnetic devices. Having done research in all three types of recording—disc, optical and magnetic—the writer is conscious of no prejudice for or against any one of the three. Nevertheless, results speak for themselves, and the results now possible from magnetic recording at is best are truly sensational.

There is not room this month even to list all of the firms and individuals with whom the writer has talked in the course of the present investigation: Manufacturers of home recorders, of professional machines for radio studios, of dictating machines, of recorders for 35mm. film studios — designers, engineers, research scientists—sound engineers connected with the national radio networks—makers of tape and wire—shops turning out recording heads and parts—makers of kit sets—and, of course, makers of 8mm. and 16mm.

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equipment who are preparing to do something with magnetic sound.

Since most of the men interviewed were inventors, engineers and scientists, rather than "businessmen" in the usual sense of the word, they talked with astonishing freedom and frankness. A truly negligeable minority hid behind a curtain of secrecy and refused to show anything or even to talk. All the rest talked freely and helpfully, and not only showed the writer current models but also devices still in the hush-hush stage which may not reach the market for another year or two. Not all of this can be told at the present time, obviously, but this knowledge of things to come will make it easier for the writer, in succeeding articles of this series, to avoid leading readers in any direction which might prove to be a blind alley.

Finally, what about magnetic sound for 8mm. and 16mm. fans? Well, it's on the way. Not as fast as we had hoped, but things are definitely on the move. Three leading manufacturers of home movie equipment have taken out Armour licenses, and we shall tell you more next month of what they are doing. Others are working on simple means of synchronizing silent projectors with standard tape and wire recorders, such as the Brush and Webster machines. We shall have more to say about those also. (Don't think we're playing coy! We're lucky to have space for this much at the last moment!)

Meanwhile, to give you a little foretaste and something to be thinking about, we are reproducing with this article two diagrams and a photo showing the method which the Armour Research Foundation proposes. In this, a thin layer of a suitable magnetic powder is coated along the very edge of the 8mm. or 16mm. film, forming a "magnetic tape" integral with the film.

This method has the advantage of the utmost simplicity in several respects. There is no problem of synchronism—no separate tape or wire to keep in step with the picture. On the face of it, an ideal solution of the problem. But is it? We shall have much more to say about this next month. (There we go again!)

Meanwhile, thanks for the encouraging response from readers on the first sound article last month. Keep up the letters!

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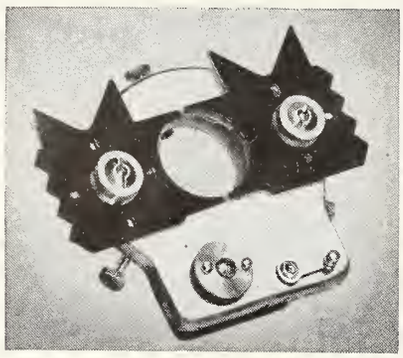
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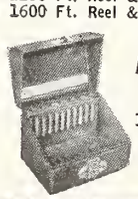
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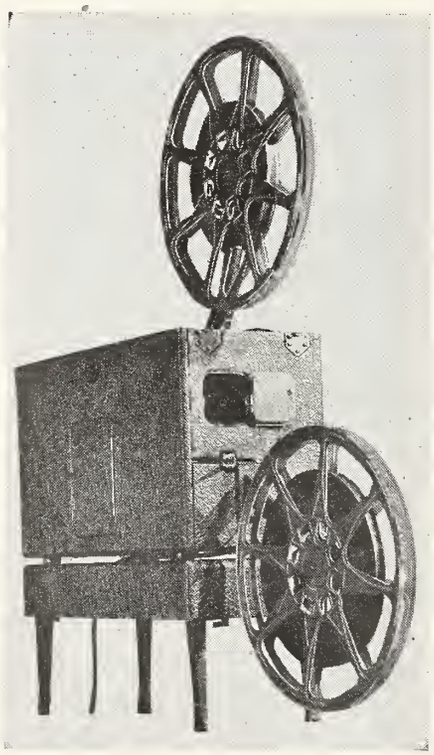
News of What's NEW . . .

In Home Movie Equipment And Accessories

Sound Kodascope

Most powerful of Kodak's 16mm. sound projectors—the Sound Kodascope FB-40—is again available after several years' absence. Designed for use with large groups, the projector features simplicity of operation and control, large and clear projection and undistorted sound from film track, records or microphone.

Amplifying system has full 40-watt capacity. True pitch is maintained by an oil-coupled flywheel on the sound



drum shaft. Projector also has Kodak's exclusive built-in Fidelity Control to permit accurate focusing of the scanning beam on either surface of the film, thus assuring equally good sound with either original or duplicate films. Twin 12-inch speaker unit which forms compact, portable case is provided.

Twin jacks with separate controls on amplifier enable microphone and/or sound plug-in for use with silent films or with soundies. Sound system also serves as public address system. Standard equipment includes lumenized Kodak Projection Ektanon 2-inch f 1.6 lens, but five interchangeable accessory lenses are available. Arms accommodate reels holding up to 2,000 feet.

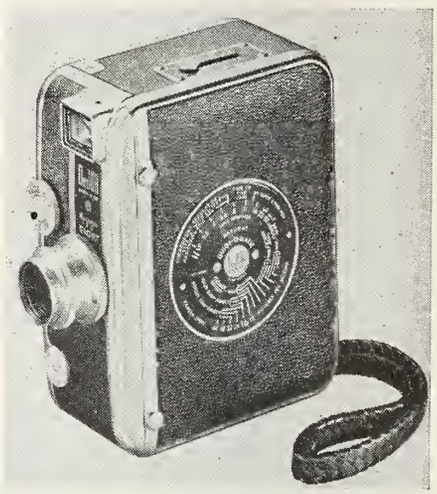
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DeJur-Amsco 8

New DeJur-Amsco 8mm. movie camera with exclusive fade-in, fade-out control has been introduced. It is said to be the first home movie 8mm. camera with fade and dissolve control built in. Control is operated by button on model D-100 and by a small lever on turret model, D-300. New camera offers six speeds: 12, 16, 24, 36, 48 and 64 f.p.s. Magazines are used, and constant speed is assured by instant stop motor, which



operates 10 feet at one winding. Built-in exposure calculator, single shot control for stills and amination are also featured. Lightweight diecast aluminum case is covered with fine grain leather.

Standard Model 100, single-lens type, equipped with color-corrected, coated Cine Raptar Special 13mm. f 2.5 lens, is priced at $127.50; with f 1.9 lens at $149.50. Turret Model 300, with three-lens turret mount, with 13mm. f 2.5 lens, is $152.50.

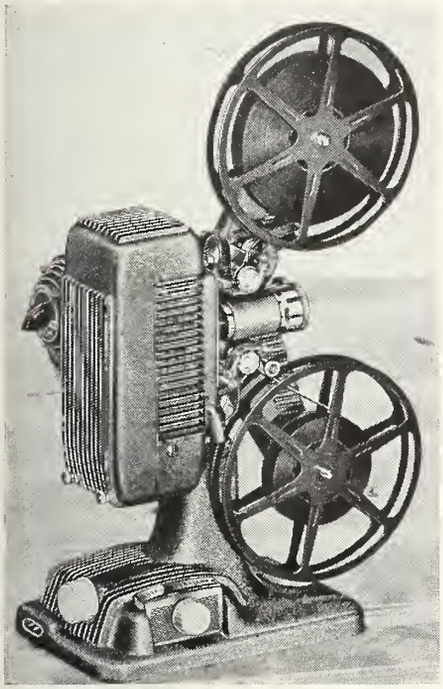
Coincident with launching of the new camera, dealers also are showing the Models 750 and 1000 DeJur projectors, both with retractable cord in base, and with DeJur Dual Professional exposure meter.

Projection Chart

Simpson Optical Mfg. Co., Chicago, has issued a new folder "Screen Size Chart" which shows the correct focal length lens to use on 8, 16 and 35mm. projectors to obtain desired picture size on the screen at various distances.

Revere "Model 48"

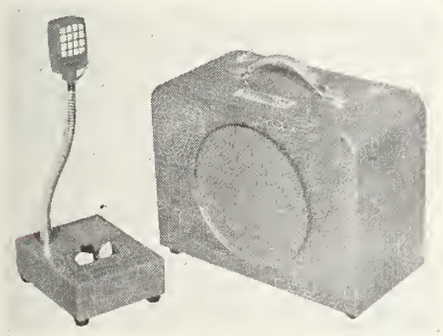
Revere's newest is its Model 48 16mm. silent projector, combining top quality construction and operation with low price. Bronze finish with chrome plated fittings enhances appearance of the model, which features easy 3-point threading, handy single-knob control, speedy automatic plate and simple lamp removal.



Top performance is claimed for the projector, which comes complete with 2-inch f 1.6 coated lens, 750-watt lamp, 400-foot takeup reel, plug-in cord and simple instruction manual at $120. A newly designed slipover carrying case of sturdy laminated wood, covered with rich brown fabrikoid and containing compartments for takeup reel and cord, as well as projector, can be had for $17.50.

Movie-Mite "Emcee"

New announcer system, known as "Emcee," is now being made by Movie-Mite Corp., 1105 E. 15th St., Kansas City 6, Mo. It consists of "Movie Master" 10-inch auxiliary speaker and neatly-cased "Movie-Mite" miniature amplifier with permanently attached microphone. All are housed in the speaker case for transportation, total weight approximating 16 pounds. Turntable input plug permits both sound commentary and musical accompaniment for silent films.



Price with one speaker is $74.50. The speaker may be purchased separately for $30. Dual plug for connecting two speakers available. Amplifier with microphone is priced separately at $44.50.

Film Splicer

New precision splicer for 8 and 16mm. films has been introduced by Ampro Corp., known as Model 600, featuring single shearing action, rapid repeated splicing operations, narrow pressure welded splice and splicing of sound with either heads up for amateur editing or tails up for inspection or repair. Finish is bronze, crinkle-baked enamel.



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Flexible strips of plastic (ethyl cellulose) are used in Pro-Tex reel bands, made by Pro-Tex Reel Band Co., Cleveland, Ohio. Strong metal clips hold band in place on reel of film and are easily fastened or removed. Flexibility eases banding, yet transverse rigidity of plastic provides brace for reel flanges to prevent damage to film sound track in handling or shipping. Made for 16mm. and 35mm. film in various colors.



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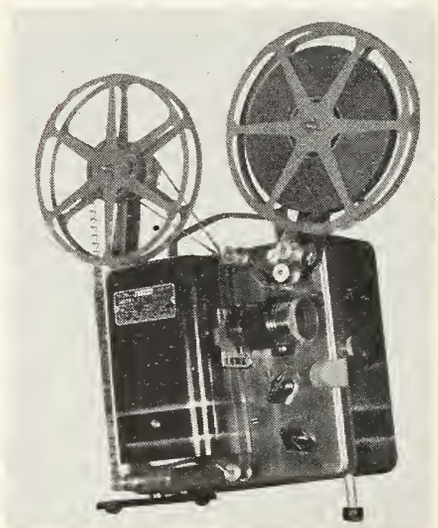
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features of the jeweler's lathe. Only 10½ x 7¼ x 3¾ inches in size, it has a self-contained universal motor in the base. Price is $149.50. Full details available from manufacturer, 2010 Sepulveda Blvd., West Los Angeles 25, Calif.

Fodeco Projector

Completely new Fodeco 16mm. projector, companion to the popular Fodeco 8, is now being made by Technical Devices Corp., Roseland, N. J. Price is only $99.50.

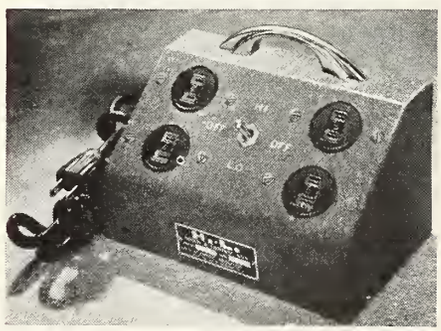
The new projector is self-contained in its own carrying case and is equipped



with 750-watt lamp and f 1.6 2-inch coated lens. It has no gears or sprocket and no film loop is needed. It operates on AC or DC, accommodates 400-foot reels and has all other mechanical features incorporated in the "8," plus added refinements.

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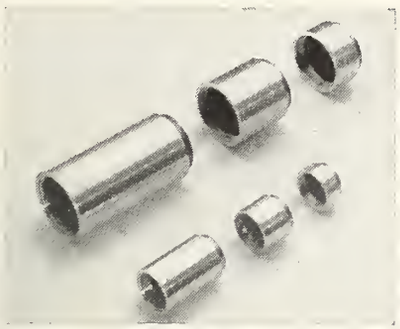
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Monthly Folder

Peerless Camera Stores, New York City, are issuing a new "661" bargain folder, listing and illustrating 661 new and used photographic items. The folder is revised and reissued every thirty days. Copies are available from Peerless, 138 E. 44th St., New York City.

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STATEMENT OF THE OWNERSHIP, MANAGEMENT, CIRCULATION, ETC., REQUIRED BY THE ACT OF CONGRESS OF AUGUST 24, 1912, AS AMENDED BY THE ACTS OF MARCH 3, 1933, AND JULY 2, 1946

Of HOME MOVIES, published monthly at Los Angeles 5, California, for October 1, 1948.

State of California,
County of Los Angeles, ss.

Before me, a Notary Public in and for the State and county aforesaid, personally appeared Charles J. Ver Halen, Sr., who, having been duly sworn according to law, deposes and says that he is the Publisher of the Home Movies and that the following is, to the best of his knowledge and belief, a true statement of the ownership, management (and if a daily, weekly, semi-weekly or triweekly newspaper, the circulation), etc., of the aforesaid publication for the date shown in the above caption, required by the Act of August 24, 1912, as amended by the Acts of March 3, 1933, and July 2, 1946 (section 537, Postal Laws and Regulations), printed on the reverse of this form, to wit:

1. That the names and addresses of the publisher, editor, managing editor, and business managers are: Publisher, Charles J. Ver Halen, Sr., 9014 Larke Ellen Circle, Los Angeles, California; Editor, Don Ross, 6284½ Commodore Sloat Dr., Los Angeles 36, California.

2. That the owner is: (If owned by a corporation, its name and address must be stated and also immediately thereunder the names and addresses of stockholders owning or holding one per cent or more of total amount of stock. If not owned by a corporation, the names and addresses of the individual owners must be given. If owned by a firm, company, or other unincorporated concern, its name and address, as well as those of each individual member, must be given.) Charles J. Ver Halen, Sr., 9014 Larke Ellen Circle, Los Angeles 35, Calif.

3. That the known bondholders, mortgagees, and other security holders owning or holding 1 per cent or more of total amount of bonds, mortgages, or other securities are: (If there are none, so state.) None.

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5. That the average number of copies of each issue of this publication sold or distributed, through the mails or otherwise, to paid subscribers during the twelve months preceding the date shown above is (This information is required from daily, weekly, semi-weekly and triweekly newspaoers only.)

CHARLES J. VER HALEN, SR.
(Signature of publisher, owner.)

Sworn to and subscribed before me this 23rd day of September, 1948.

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Cine Center . . .

● *Continued from Page 586*

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On the center's agenda for the near future is a course in cinematography, during which problems will be discussed, filmed, developed and screened all in the same evening. Emphasis will be on experiments performed by the students themselves, rather than on lectures and demonstrations.

Occupying its own building at 8764 Beverly Boulevard, just on the Los Angeles-Beverly Hills boundary, the Ciné-Craft center indicates that home movie making has grown to a point where it needs establishments devoted exclusively to cinema makers, at least in metropoltan centers.



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Using Gadgets . . .

• *Continued from Page 588*

the hands of the boy or one of his friends. With two shots that will merge into one, he is taken from home to his favorite playground.

The same idea can be worked with endless variety. A person walking from the center of action can come so close that he obscures the view. The next scene, in another setting, can begin with the same or another person backed up to the lens and walking away, into the picture.

"Traveling" shots of streets and highways can be made through an automobile's clean windshield or rear window. Filming from side windows of a moving car is not recommended, as the scene moving horizontally will have a tendency to blur. A firm, steady grip on the camera is necessary. Smooth pavement means a lot, too.

"Traveling" shots can also be made on the front sidewalk, if the cameraman can squeeze his bulk into the children's wagon and have himself wheeled along by some sturdy character. This is a way to get the children skating or riding on any of their wheeled toys.

Effects must, of course, be used with moderation and are best when they increase the story-telling smoothness of the film.

Most pleasing results of all for the average home movie maker are obtained by simple, straight photography. Steady, well-exposed pictures—with long shots, medium shots and closeups flowing in logical sequence—make reels that are a joy to the cameraman, his patient family and his understanding friends.

Gadgets are fine, if they are put to work, but the one essential item is the camera. Thoughtful planning and picture-making are worth more than all the doodads ever produced.

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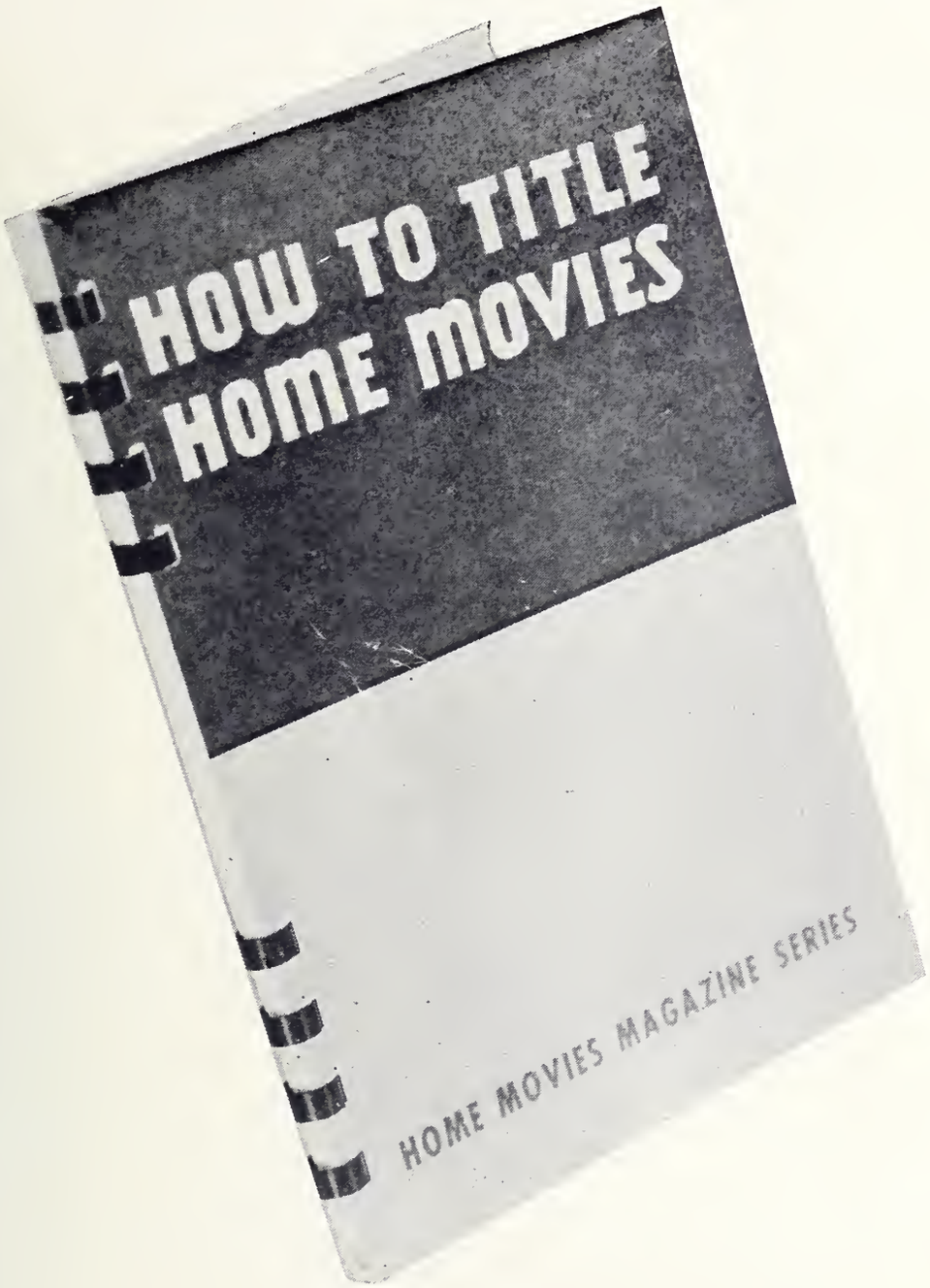
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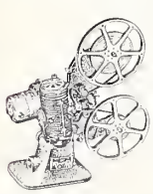


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HOME MOVIES

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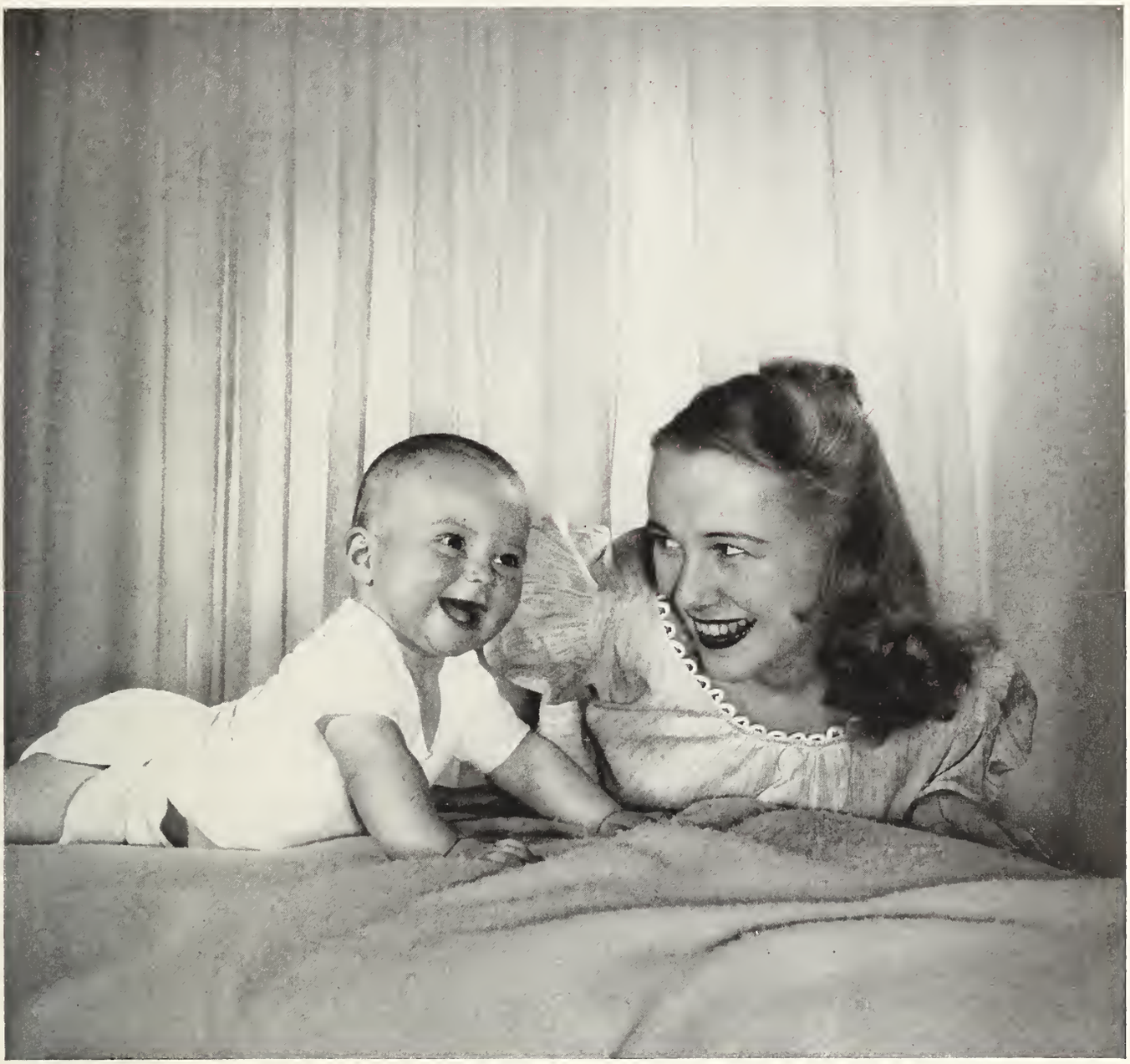
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How to keep a baby's eyes open!

Babies can get a movie photographer pretty upset sometimes.

For as soon as you switch on your flood lights (to get some indoor shots of a baby) he starts to squint, squirm, even shuts his eyes because the glaring flood lights irritate him.

Professionals have found, though, that by using super-fast Ansco Triple S Pan film, you can use less artificial light or move the lights back farther.

That means less glare. Babies (and adults too) aren't as apt to fret and squint. They don't tense up the way they do under glaring lights.

And the extreme speed of Triple S Pan film also means that you can take outdoor pictures when the lighting is poor. Your screen images will be sharp and lifelike—professional looking. Ansco Triple S Pan film is available in both 8 and 16mm sizes—at any dealers. **Ansco, Binghamton, New York.** A Division of General Aniline & Film Corp.

TIPS ON TITLES—When taking pictures of a baby, it's effective to have the baby in the title run. Scrawl the title on a blackboard, and put the baby next to it with some chalk in his hand.

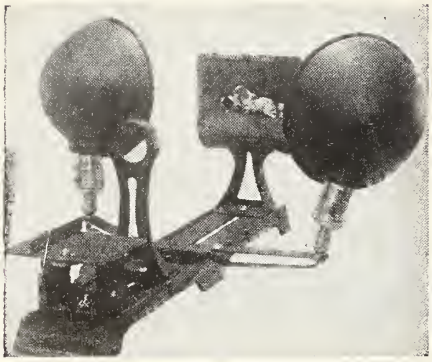
ASK FOR

Ansco

8 and 16mm

TRIPLE S PAN FILM

A Merry Christmas
with the
Master Titleer
& ACCESSORIES
For all 8 and 16mm Cameras

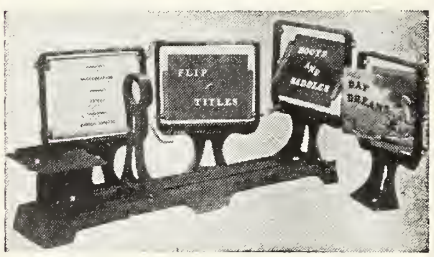


The Master TITLEER is tailored to fit your camera—assures alignment for proper centering of titles. No tests to make—no headaches. In use, and dependable for nearly ten years. Light weight, portable—take it on trips, vacations, etc. Makes titles "on the spot" with natural backgrounds. Makes ultra close shots of flowers, butterflies, insects, etc. For beginner or advanced moviemaker.

MASTER TITLEER $12.35*

TITLITES—an accessory for illuminating titles and ultra close shots. (Bulbs not included.)

TITLITES $6.12*



TITLTRIX—an accessory for making trick titles. Adds that professional touch by giving motion to your titles.

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TITLETTERS—miniature metal letters, 7/16 inch high. Can be used on large or small title areas (5"x1" up to 14"x11"). Beautifully designed and supplied in a choice of six colors. (Black, White, Blue, Gold, Red or Silver.) Special adhesive supplied with letter set.

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CINE roundup

Brief Topics Of Interest In The Realm Of Movie Making

The Winners!

In this issue, HOME MOVIES announces the winners of its 1948 contest. Here, for the first time, those whose cinematic efforts will be rewarded with trophies, placques and honorable mention certificates will learn that their entries have been chosen by the judges for recognition.

To the winners we extend our sincere congratulations. To the hundreds of others whose entries did not rate among the award recipients, we say "Thank you and try again." With few exceptions the films entered were fine examples of home movies, and the task of selecting the winners was not easy. Many survived three or four competitive screenings before being dropped from the winners' circle.

The engravers are now at work inscribing the names of the winners on trophies and plaques, which will go forward very soon.

Audio-Visual Education

Selection of 55 audio-visual "pilot" schools in all 48 states, the District of Columbia and Alaska to serve as demonstration centers of new audio-visual methods marked the observance of National Audio-Visual Education Week recently. Motion picture and other audio-visual equipment totalling $40,000 in value was awarded to the schools so honored.

As part of the observance, a television broadcast on NBC brought to the home a one-hour program showing how a school uses motion pictures in its class work.

Old Sol's Rival

Brightest cadmium mercury vapor lamp ever made in America—a 10,000-watt quartz sphere—was shown for the first time recently. Developed by Westinghouse engineers, the experimental lamp produces high-powered light that streams from a high-pressure arc about half the brightness of the sun and three-eighths of an inch in length.

High brilliance of the short-arc lamp and its cool light of near-daylight color are expected to qualify it for spotlight and floodlight use in film studios. Addition of a small amount of cadmium to the mercury in the quartz bulb adds enough red and other colors to make the light suitable for color movies.

Less powerful versions of the lamp, perhaps in 400 to 1,000-watt sizes, presumably could be used in television studios for flood and spot lighting, operating on alternating circuits instead of the d.c. circuits for the movie lamp. Whether they ultimately may be available for home movie makers is not known.

Brockway Passes

Ezra Brockway, president of the American Bolex Company, died November 3 at his home in Manhassett, Long Island. Funeral services were held November 5. with burial the following day.

Mr. Brockway, who was 57, organized American Bolex Co. in 1937.

Surviving are his wife, a son, Robert E. Brockway, who is executive vice-president of American Bolex, and a daughter, Mrs. Robert Dowling, whose husband operates Dowling's camera store in New York.

Award For Kodak Men

Three Kodak scientists have received the Journal Award of the Society of Motion Picture Engineers, given annually to the authors of the outstanding paper on a technical phase of motion picture engineering published originally in the society's journal. The winners this year are Lawrence R. Martin, assistant to the manager of Kodak's camera works: Donald F. Lyman, camera works development engineer, and Dr. Jasper S. Chandler, research engineer of Kodak Research Laboratories. Their paper, "Proposals for 16mm. and 8mm. Sprocket Standards," described several variables that affect the interaction of motion picture film and sprockets and suggests ways in which design engineers can accommodate these variables.

Filmo Guarantee

Owners of Filmo 8mm. projectors who are considering following Edward C. Harris' directions for increasing the film capacity by removing the small guard beneath the lower sprocket wheel should know that Bell & Howell don't approve, as they consider the part in-

• *Continued on Page 666*

CASTLE FILMS ARE GREAT GIFTS

FOR ALL 8MM—16MM PROJECTOR OWNERS





Give "SANTA CLAUS' PUNCH AND JUDY"

That ageless, delightful pantamime! Millions have loved it. All its wonderful characters, its hilarious comedy PLUS lovable Santa Claus himself. A Castle Films' home movie for young and old . . . a Christmas "must!"

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Thrill to this gripping sports drama. SEE the exciting moments, SEE the spectacular plays, SEE the living record of the season's greatest gridiron battles brought vividly to life an your own home movie screen. For yourself, for your friends—Order It Naw!

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Give WOODY WOODPECKER in "ACE IN THE HOLE"

A jet-propelled laugh-riot of fun. Woody, the flying ace, drives the Air Corps wild with his comic capers. You'll roar with laughter from start to finish!

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It's Abbott and Costello—funnier than ever in a new comedy sensation. A riot of laughs and rough-house action. Order your copy today!

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"Shorty", champ of monkey-business, foils a gang of desperate bank robbers. Excitement and laughs galore as "Shorty's" gags finish them! Order yours now!

FREE to all projector owners. Send **TODAY** for Castle Films' 1948 deluxe catalogue describing a great variety of quality home movies.

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DIVISION OF UNITED WORLD FILMS INC.
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127mm (Long-Focus) Leitz Ctd. F4.5	171.50
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Automounts, box of 18	2.15
Slide Masks, box of 100	.85
Cover Glass, box of 100	1.50
Cable Release	2.00
Cine Adapter, Leica Lenses to "C" Mount (Bolex, etc.)	5.25
Cine Adapter, Leica Lenses to B&H 70	5.25
Desk Viewer	66.00
Dust Cap, Screw-in for base of Leica Lenses	1.40
Eveready Case (Specify model when ordering)	12.30
Eveready Case for Leica with Synchronized Base Plate Attached	24.00
Filters, Slip-on, for Mast Leica Lenses	
Yellow, No. 1 and 2	7.77
Other Colors	8.68
Filters, Screw-in, for Summitar Lens	
Yellow, No. 1 and 2	7.28
Other Colors	7.77
Filters, Unmounted for Cambinatian Sunshade-Holder	
Yellow, No. 1 and 2	$ 4.83
Other Colors	5.78

("Other Color" filters for all types listed above include: Green No. 1 and 2, Orange Red, Infra-Red No. 1, 2, and 3, Kodachrome Haze, Kodachrome Type "A", Kodachrome Photoflood, and Chrome Flash)

Focaslide	45.88
Focomat 1b Enlarger	143.50
Leather Case for 50mm Lens	3.42
Leather Case for 90mm Lens	6.84
Leather Case for 127mm and 135mm Lenses	7.53
Leather Case for Imarect Finder	2.73
Leica Guide	1.75
Leica Manual	5.00
Lens Caps for Most Leica Lenses	1.40
Lens Cap for Summitar Lens	2.80
Polarizing Filter (Specify Lens when Ordering)	31.92
Rangefinder Filter, Orange	3.15
Synchronized Flash Unit	63.00
Sunshade for Elmar 50mm Lens	3.15
Sunshade for Summar 50mm Lens	5.95
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Leica III, Elmar F3.5	164.50
Leica III, Summar F2	189.00
Leica III A, Elmar F3.5	174.00
Leica III A, Summar F2	208.50
Leica III B, Elmar F3.5	219.00
Leica III B, Summar F2	245.00
28mm (Wide Angle) Hektar F6.3 Lens	$108.00
50mm (Normal) Summar F2 Lens	82.50
50mm (Normal) Xenan F1.5 Lens	175.00
90mm (Long-Focus) Thambar F2.2 Lens	182.00
Leica Motor	79.00
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Only projector showing both 8mm and 16mm movies. Brilliant and dependable—typically high Bolex quality! Complete with all accessories and case $331.00 Cash or $33.10 Down.



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SOMCO's new wide-angle, short focus projection lens makes your pictures ⅓ larger on the screen at the same distance as your present 1" lens.

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Get the new SOMCO ¾" focus f 1.6 Projection Lens in time for your next movie party. You'll see a big difference—and so will your audience. You'll get more compliments, too.

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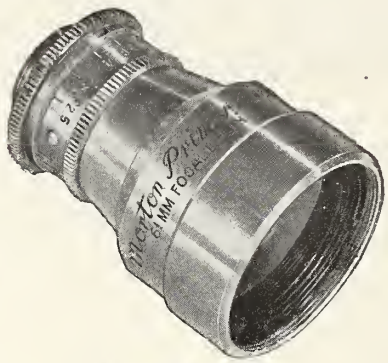
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The Widar

Supplementary Wide-Angle Lens

A ½" f1.4 lens—that's what you get when the Widar is used in conjunction with your 1" f1.4 lens. The Widar cuts the focal length of your prime lens in half and yet retains the prime lens's same speed. Converts a 1" lens to a ½" lens, and a ½" lens to a 6½mm. lens. Gives four times the normal coverage, and is ideal for use in close quarters. Comes in standard models for all 1" and ½" lenses, including the new Cine-Raptar ½" f2.5, and is available with special adapters for use with other-size prime lenses. Easy to attach; ideal to use; with focusing-mount for extreme sharpness and clarity. All coated optics **$39.95**



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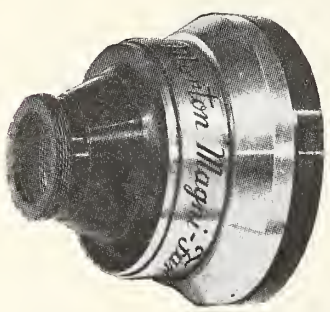
A 6½mm. PRIME wide-angle lens for all 8mm. cameras with interchangeable lenses. Featuring aperture openings of f2.5 to f22, click stops, and coated optics, the Primar is the shortest focal length prime wide-angle lens available anywhere. Adaptable to any 8mm. camera, it is especially desirable for turret front cameras. With normal lens, telephoto lens, and the NEW MORTON PRIMAR screwed into position in the turret, the photographer is prepared for every eventuality. It is the ideal answer for those who prefer a PRIME wide-angle lens **$49.95**



The New Bettar

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Doubles the focal length of ANY prime lens and yet retains the prime lens's speed. Converts a ½" lens to a 1" lens; a 1" lens to a 2" lens; a 3" lens to a 6" lens, etc. The NEW Bettar for 8mm. cameras fits all ½" lenses, and is the ONLY supplementary telephoto lens for such cameras as the Eastman 20, 25 and 60. Functions perfectly on the Wollensak ½" f1.9 and comes in standard models for all 1" prime lenses. Special adapters are available for 2", 3", and 4" lenses. Focusing mount for greater sharpness and clarity. Coated optics **$39.95**



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Finest telephoto lens available for 35mm. cameras. Slips over or screws into front lens mount in only a jiffy. Increases focal length 50%; ideal for telephoto work and portraiture. Comes complete with viewfinder mask and conversion table to eliminate all guesswork. All coated optics. **$49.95**



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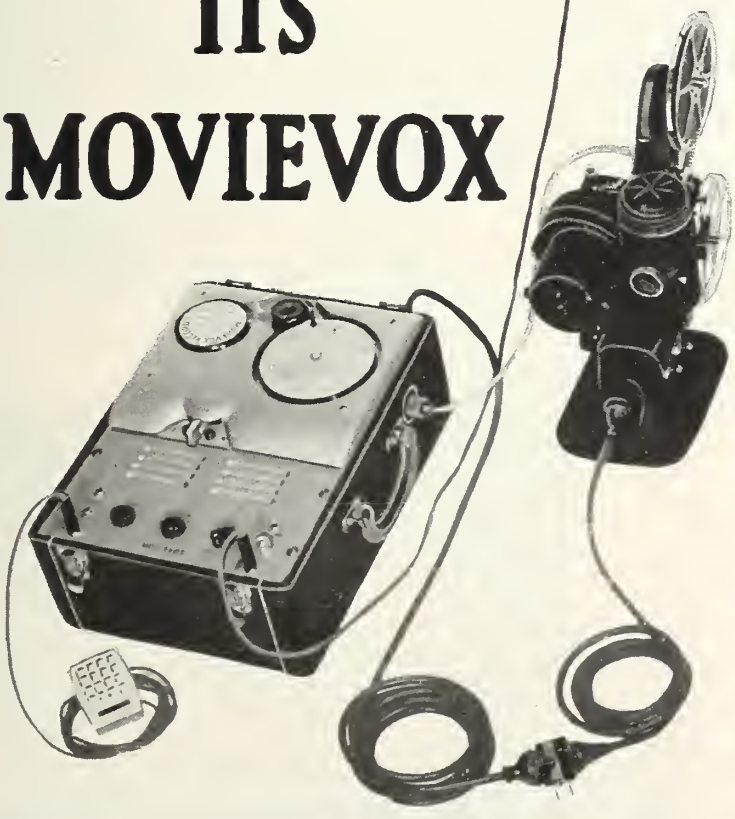
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TIMELY TITLES

By EDMUND TURNER

★ IN KEEPING with the season are these seven new are titles, which are just the right size for use in a typewriter titler. Cut them out and photograph them at eight inches, using a 5-diopter auxiliary lens on your camera. Color can be added with crayon, water colors or showcard paints for use with color film.

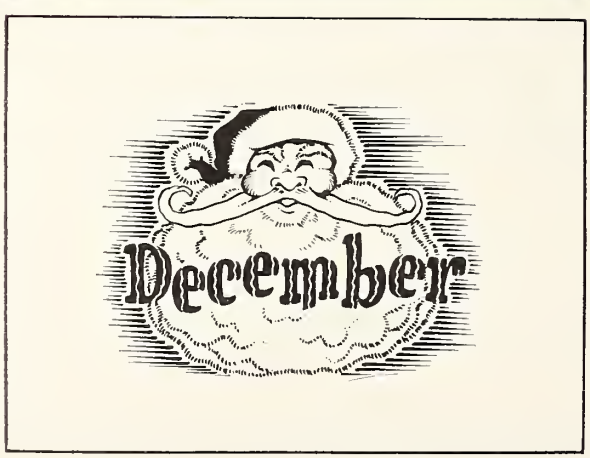














COMMONWEALTH CARTOONS FOR Christmas

CHOOSE FOR YOUR OWN LIBRARY AND YOUR GIFTS FROM THESE

13 MAJOR COMPANY CARTOONS

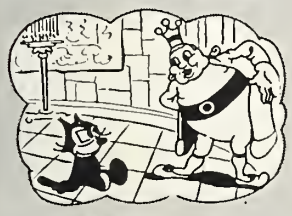
Available in Kodachrome at $52.50

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Now You can Own These Hilarious, Rollicking Popular Cartoons Never Before Offered at these Low Prices



MOLLY MOO COW AND THE INDIANS



BOLD KING COLE



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MOLLY MOO COW AND ROBINSON CRUSOE
MOLLY MOO COW AND THE BUTTERFLIES
MOLLY MOO COW AND RIP VAN WINKLE
THE GOOSE THAT LAID THE GOLDEN EGGS
TROLLEY AHOY
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CUPID GETS HIS MAN
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- ☐ Trolley Ahoy
- ☐ Toonerville Picnic
- ☐ Toonerville Trolley
- ☐ Bold King Cole
- ☐ Neptune's Nonsense
- ☐ Cupid Gets His Man
- ☐ It's a Greek Life
- ☐ Goose That Laid Golden Eggs
- ☐ A Waif's Welcome

Name .....

Address .....

City .....



WINNER of the Ver Halen Trophy in HOME MOVIES' 1948 Contest is Alan Probert of Fairbanks, Alaska, whose outstanding 16mm. documentary film, "Volcano," was chosen by the judges as the best entered in the competition. A mining engineer, Mr. Probert made his dramatic study of Paricutin during a three-year residence in Mexico.



FIRST prize in the Family Films Class goes to Merle Williams of Los Angeles for her 8mm. picture, "The Brushoff." With her husband, Leslie, owner of a printing company, Mrs. Williams has made many club award winning films.

H

1948 C

HERE are the winners in HOME MOVIES' 1948 contest, chosen by the judges after many weeks of study and consideration of an unprecedented number of entries:

Top award, the Ver Halen Trophy, sponsored by Charles J. Ver Halen Sr., publisher of HOME MOVIES and pioneer amateur movie maker, goes to Alan Probert of Fairbanks, Alaska, for his outstanding documentary film, "Volcano." This 900-foot Kodachrome picture of the famed Paricutin volcano, which sprang suddenly from a Mexican cornfield, was selected by the judges largely on the basis of exceptional photographic enterprise and accomplishment—including some magnificent and awesome filming directly down into the seething inferno of the volcano's maw — and from the standpoint of audience interest.

Audience interest, incidentally, played a more important part than heretofore in the judging of contest entries, on the assumption that the ultimate purpose of every film—particularly every amateur film—is to interest, entertain or instruct those who view it. Technical achievement, as always, formed an important part of the judging standards, but audience appeal was not subordinated to it.

First award in the Family Films Class was won by Merle Williams of Los Angeles for her 8mm. Kodachrome film, "The Brushoff."

First award in the Scenario Class went to Casimir Zaleski of Canton, Ohio, for his 16mm. Kodachrome film, "Under The Sun."

First award in the Documentary Class was awarded to Ralph E. Gray of Mexico City, Mexico, for his 16mm. Kodachrome film, "Mexico At Work and Play."

First award in the Special Class was won by Harold Warner of Santa Ana, Calif., for his 16m. Kodachrome micromovie, "Gems of Silk."

The full story of the filming of "Volcano" was told by Mr. Probert in the July issue of HOME MOVIES. Readers will remember the mining engineer's thrilling account of how he and his wife, over a three-year period, captured through their camera lens the birth and growth of one of nature's most violent and awful spectacles.

Filming the vicious earth giant as they climbed its heaving, burning sides involved more than casual risk; big-as-a-house chunks of molten lava roared from the volcano and crashed around them as they went. So intense was the heat that a bottle of water in Mr. Probert's coat pocket exploded. Climaxing the adventure—and the film—was a view directly down into the crater during a comparative lull in the almost-constant eruptions.

Many a photographer, amateur and professional, has made motion pictures of Paricutin; none has succeeded in bringing so graphically to the screen as dramatic and effective a cinema record of a volcano in all its majestic fury.

Of the 13 trophy winners, eight were 16mm. films and five 8mm. films. Eleven were color, two monochrome. Of the three special placque winners, two were 8mm. color, the third 16mm. color. In the special class, one (Gems of Silk), was a micromovie study; the other two trophy winners used animation of toys by means of single-frame exposure.

Honorable mention winners included ten 16mm. color films, two of them sound-on-film; two 16mm. monochrome films, one sound-on-film; twelve 8mm. color films and two 8mm. monochromes.

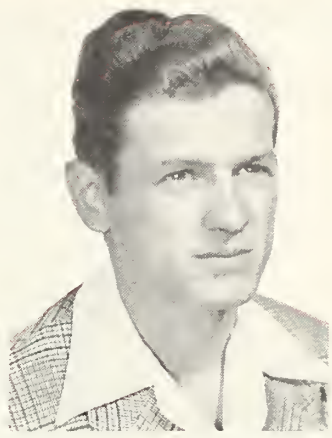
Winners represented amateur movie makers in 17 states and four countries.

Here is the complete list of winners:

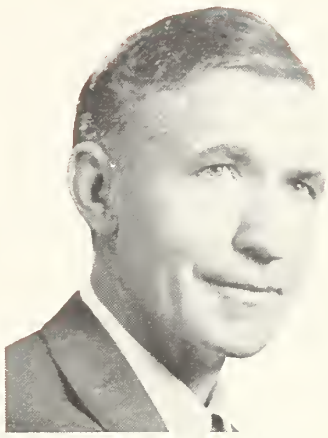
The Ver Halen Trophy for general excellence: Won by Alan Probert of



FIRST prize in the Documentary Class goes to Ralph E. Gray of Mexico City for his 16mm. study of life below the Rio Grande, "Mexico at Work and Play." One of the best-known amateur film makers, Mr. Gray is an inveterate traveler and movie maker.



FIRST prize in the Scenario Class goes to Casimir Zaleski of Canton, Ohio, for his rip-roaring 16mm. Western film, "Under the Sun." His prize winning picture, featuring a spectacular fight sequence, is the first he has entered in a HOME MOVIES contest.



FIRST prize in the Special Class goes to Harold Warner of Santa Ana, Calif., for his 16mm. micro-study of the life cycle of the silkworm, "Gems of Silk." A citrus grower, Mr. Warner specializes in this type of motion picture photography.

E MOVIES' TEST WINNERS

Fairbanks, Alaska, for his 900-foot 16mm. Kodachrome documentary film, "Volcano."

Documentary Class

First award: *Mexico At Work and Play,* 1600 feet, 16mm. Kodachrome, by Ralph E. Gray, Mexico, D. F.

Second award: *The Great Man Hunt, tion,* 1600 feet, 16mm. Kodachrome, by L. S. Frierson, Jr., Shreveport, La.

Third award: *Beauty,* 200 feet, 8mm. Kodachrome, by Joseph A. Pissott, San Francisco, Calif.

Family Films Class

First award: *The Brushoff,* 100 feet, 8mm. Kodachrome, by Merle Williams, Los Angeles, Calif.

Second award: *The Great Man Hunt,* 400 feet, 16mm. Kodachrome, by Donald W. Volkman, West Somerville, Mass.

Third award: *The Wolf's Tale,* 200 feet, 8mm. Kodachrome, by George A. Valentine, Glenbrooke, Conn.

Scenario Class

First award: *Under the Sun,* 325 feet, 16mm. Kodachrome, by Casimir Zaleski, Canton, Ohio.

Second award: *Escape,* 150 feet, 8mm. Ansco monochrome, by Francis J. Barrett, Seattle, Wash.

Third award: *En Fejtagelse (A Mistake),* 750 feet, 16mm. German Agfa monochrome, by Orla Rasmussen, Odense, Denmark.

Special Class

First award: *Gems of Silk,* 400 feet, 16mm. Kodachrome, by Harold Warner, Santa Ana, Calif.

Second award: *'Twas the Night Before Christmas,* 100 feet, 8mm. Kodachrome, by Thomas Rukavina, Sacramento, Calif.

Third award: *Next, Please,* 250-feet, 16mm. Kodachrome, by Cliff Bach, Tacoma, Wash.

Achievement Awards

Best Photography: *Indian Summer,* 300 feet, 16mm. Kodachrome, by Bert Seckendorf, Brooklyn, N. Y.

Best Editing: *The Brushoff,* first award winner in the Family Films Class, by Merle Williams.

Best Titling: *Yuletide,* 1947, 125 feet 8mm. Kodachrome, by William A. Seeley, Roseville, Mich.

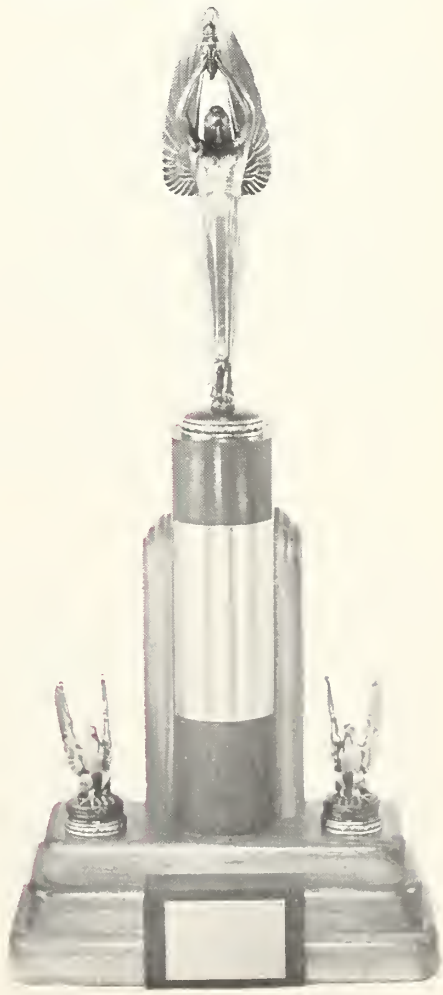
Honorable Mention

Reveries, 400 feet 16mm. Kodachrome by George Kirstein, Parkchester, N. Y.

Inside The Cup, 125 feet, 8mm. Kodachrome, by C. R. Evans, Oakland, Calif.

Garden Magic, 400 feet, 8mm. Kodachrome, by Albert H. Duvall, Gales-

TOP award in HOME MOVIES' 1948 contest, the Ver Halen Trophy, won by Mr. Probert.



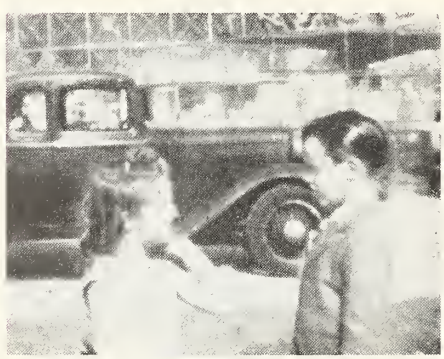




SCENES from Alan Probert's film, "Volcano," winner of the Ver Halen trophy in HOME MOVIES' 1948 contest are shown above in these frame enlargements. The one on the left was taken from near the base of the cone of Paricutin, the Mexican volcano that sprang from a cornfield. At the right is a scene near the top of the red-hot, seething cone. Below are frame enlargements from other trophy winners in the contest.



MEXICO AT WORK AND PLAY, by Ralph E. Gray. First award winner, documentary class.



THE BRUSHOFF, by Merle Williams. First award winner, family films class.



UNDER THE SUN, by Casimir Zaleski. First award winner, scenario class.

burg, Ill.

Magic Christmas, 250 feet 16mm. Kodachrome, by Frank C. Barney, Weir, Kansas.

It's All in the Viewpoint, 50 feet, 8mm. Kodachrome, by Joseph Carbonero, Brooklyn, N. Y.

Exotic Birds in the Home, 400 feet, 16mm. Kodachrome, by A. Theo Roth, San Francisco, Calif.

Minneapolis Aquatennial, 850 feet, 16mm. Kodachrome, by Elmer Albinson, Minneapolis, Minn.

Little Women, 200 feet, 8mm. Kodachrome, by Sylvia Fairley, Los Angeles, Calif.

Greater Vancouver Water District, 800 feet, 16mm. Kodachrome sound-on-film, by Ken C. West, Vancouver, B. C., Canada.

The Artist, 50 feet, 8mm. Kodachrome, by George A. Valentine, Glenbrook, Conn.

The Three Fishermen, 180 feet, 8mm. Kodachrome, by Joseph Salerno, Milwaukee, Wis.

Destination Freeport, 400 feet, 16mm. Kodak safety film monochrome sound-on-film, by John T. Oertel, Chicago, Illinois.

America, The Beautiful, 400 feet 16mm. Kodachrome, by J. R. Boice, Warsaw, Indiana.

The Miracle of the Milkweed Butterfly, 80 feet, 16mm. Kodachrome, by Vikie Feinauer, Providence, R. I.

Hawaii, Crossroads of the Pacific, 300 feet, 16mm. Kodachrome, by Luther "Doc" Norris, Anchorage, Alaska.

Study In Stitches, 100 feet, 16mm. Ansco color, by Ralph S. Elliott, San Francisco, Calif.

Country Boys, 600 feet, 16mm. Kodachrome sound-on-film, by Edward Burke, Jr., Fresno, Calif.

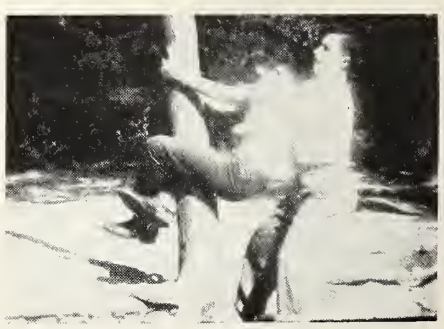
Will Power, 75 feet, 8mm. Koda-



GEMS OF SILK, by Harold Warner. First award winner, special class.



RAVENSWOOD PLANTATION, by L. S. Frierson, Jr. Second award winner, documentary class.



THE GREAT MAN HUNT, by Donald W. Volkman. Second award winner, family films class.



ESCAPE, by Francis J. Barrett. Second award winner, scenario class.



'TWAS THE NIGHT BEFORE XMAS, by Thomas Rukavina. Second award winner, special class.



BEAUTY, by Joseph A. Pissott. Third award winner, documentary class.



THE WOLF'S TALE, by George A. Valentine. Third award winner, family films class.

chrome, by Neva Bourgeotte, North Hollywood, Calif.

It Could Happen To You, 150 feet, 8mm. Kodachrome, by Merle and Leslie Williams, Los Angeles, Calif.

The Night Before Christmas, 100 feet, 8mm. Kodachrome, by Hoyt Griffith, Jr. (age 14), Lansdowne, Pa.

Vacation on the Farm, 200 feet, 8mm. Kodachrome, by Kurt Bayer, Jamaica, New York.

Folklore in Polychrome, 1000 feet, 16mm. Kodachrome, by Alan Probert, Fairbanks, Alaska.

Oh, Ranger! 125 feet, 8mm. Kodachrome, by Myron Sutton, Flagstaff, Ariz.

Fun in the Sun, 175 feet, 8mm. Kodachrome, by J. B. Bobo, Texarkana, Tex.

Nightmare, 25 feet, 8mm. monochrome, by Denver Sutton, San Francisco, Calif.

Here are brief descriptions of the trophy-winning films:

Volcano: A movie study of the first three years of Paricutin volcano in Mexico, highlighted by startling views of the volcano in action, the irresistible flow of its lava glacier as it engulfs towns and woods, and an unprecedented view directly down into the crater.

Mexico At Work And Play: Documentary showing life in our neighbor country below the Rio Grande, offering an insight into the daily lives of its people, their work and play, their worship and fiestas.

Ravenswood Plantation: The story of King Cotton, tracing its progress from planting through processing, with interesting sidelights on plantation life in the Deep South.

Beauty: Nature in all its glory, as evidenced in mountains, plains, farms and sea. Flowers, fruit and clouds racing before the wind. Scenic splendor to prove that "a thing of beauty is a joy forever."

The Brushoff: Tale of a very young Romeo who deserts his regular girlfriend to go stepping with a new neighborhood charmer, who lets him spend his entire week's allowance on her at a Kiddy Park, then gives him the brushoff.

The Great Man Hunt: Younger brother ducks his violin lesson to go swimming. Older brother enlists the questionable aid of his chubby friend to hunt for him. He finds him, but can't catch him. Chubby meanwhile falls asleep and the fugitive and a pal tie him up. He manages to escape and pursues the older brother who had refused to untie him. Uncle finally overtakes the fugitive, who winds up practicing his violin on the shores of the lake.

The Wolf's Tale: What happens to an amateur movie maker who poses as

• *Continued on Page 657*



EN FEJTAGELSE (A Mistake), by Orla Rasmussen. Third award winner, scenario class.



NEXT, PLEASE, by Cliff Bach. Third award winner, special class.



INDIAN SUMMER, by Bert Seckendorf. Achievement award winner for photography.

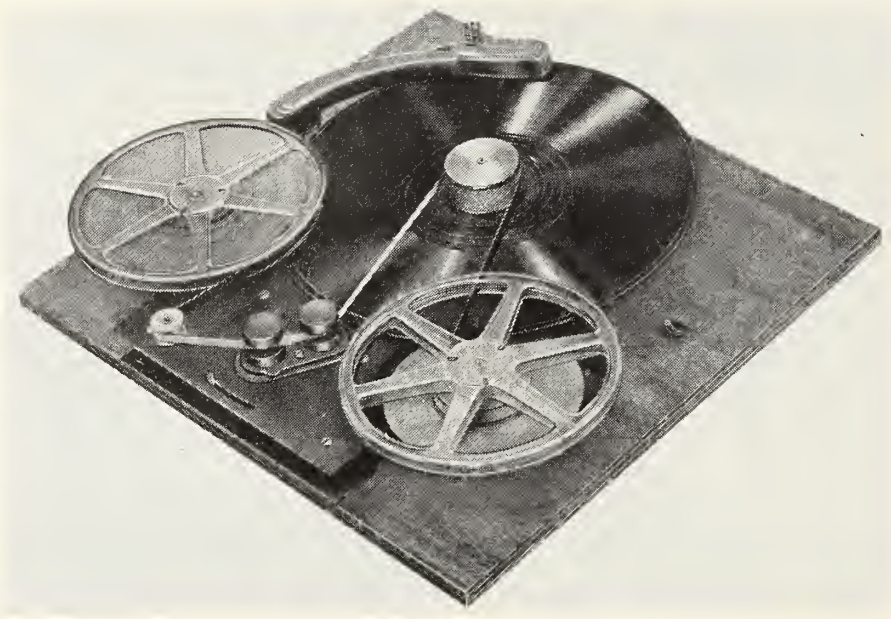


YULETIDE, 1947, by William A. Seeley. Achievement award winner for titling.

Problems Posed By Magnetic Sound

Linear speed, uniformity of width and thickness, adhesion and processing create difficulties that must be solved before it can be adapted to existing silent projectors

By LARS MOEN



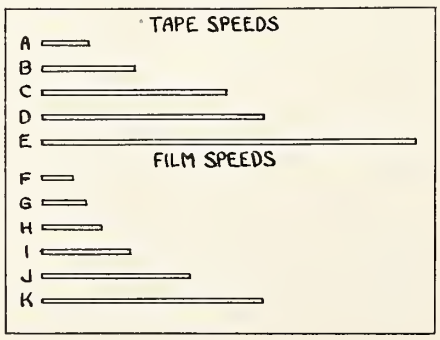
TAPE recorder that combines record player with magnetic sound reproduction is now offered in kit form, parts and instructions being provided for use of amateurs in building their own set that will enable music and commentary for home movies to be dubbed on the tape simultaneously.

WHEN we started our trip around the country to see what was happening about magnetic sound for the 8 and 16mm field, we assumed the problem was relatively simple. We thought that the magnetic track would be coated on the edge of the film, outside the perforations, and that a relatively simple adapter would suffice to convert existing silent projectors to magnetic sound. That was what the Armour Research Foundation had proposed, and, on the face of it, it seemed ridiculously simple.

Perhaps too simple. Today, after discussing the problem with nearly every manufacturer in the magnetic field, with engineers, scientists, recording specialists and others, it is obvious to us that the problem is by no means a simple one. There will have to be a great deal of thought given to the matter, and, much more important, a considerable amount of trial-and-error experiment, before it will be safe to say that this or that solution is "it". We shall hope that this is done before any one method becomes too well established. Otherwise we may find ourselves stuck with an inferior method, merely because it has become too widespread to make it practical to change.

Already, a certain amount of practical standardization has come about in the magnetic field proper—though this is due more to following the line of least resistance than it is to any concerted effort. The first tape recorder to hit the market in this country was the Brush Sound Mirror. For this, Brush adopted a tape one-quarter inch wide, travelling at seven and one-half inches per second. Several firms started making tape of this size, spooled on standard 8mm reels (because of their availability). As other companies brought out other tape machines, they followed the line of least resistance and adopted the same tape and spool.

Variances in speeds of tape and film are shown in this chart. A—dictating; minimum amateur speed. B—average amateur machine. C—radio standard. D—film studio. E—Radio maximum. F—8mm.. at 16 f.p.s. G—8mm. at 24 f.p.s. H—16mm. at 16 f.p.s. I—16mm. at 24 f.p.s. J—35mm. at 16 f.p.s. K—35mm. at 24 f.p.s.



The first professional recorders brought out—such as the Ampex, from which the Bing Crosby radio show is broadcast—adopted a higher tape speed, for the sake of better quality and a better high frequency response. So they chose tape of the same size, but increased the speed by four times, making 30 inches a second. As the quality of the tape improved, this drastic speed was no longer necessary, and machines appeared which operated at 15 inches a second, with no apparent loss of quality. While we were in New York, the radio broadcasters settled on 15 inches per second as the standard tape speed for radio.

Such work as has been done in the 35mm motion picture field has taken oven the present speed of sound-film, 18 inches per second. For convenience in editing, this will probably stick.

Meanwhile, in the fields of home recording and dictating machines—thanks again to the improved tape, and also to better engineering — several machines have been designed and built (though they are not yet on the market) which, for economy of tape consumption, use a new tape speed: three and three-quarters inches per second, or half the previous amateur speed.

Since these speeds bear an important relationship to different levels of quality, it will be helpful to convert them to feet per minte, so that we can compare them with the various speeds at which motion picture film is projected.

TAPE SPEED	
Dictating, minimum amateur	18¾′ per min.
Average amateur machine	37½′ per min.
Radio standard	75′ per min.
Film studio	90′ per min.
Radio maximum	150′ per mn.

FILM SPEED	
8mm at 16 frames per sec.	12′ per min.
8mm at 24 f.p.s.	18′ per min.
16mm at 16 f.p.s.	24′ per min.
16mm at 24 f.p.s.	36′ per min.
35mm at 16 f.p.s.	60′ per min.
35mm at 24 f.p.s.	90′ per min.

• *Continued on Page 658*





SURF gently lapping on a South Sea Island shore makes a pretty movie, but if you want to record the sound of those sighing waves drop a handful of gravel into a cardboard box and slide it back and forth, as above. Crushing a berry box, as at top right, records as a door crashing in, a house collapsing or a chair giving way under a fat man. And crumpling cellophane, lower right, sounds like fire.

Simple Sound Effects

Take a tip from the radio experts if you want to create the right noise to accompany that big fight scene.

By HARRIET CROUSE

SOUND accompaniment for home movies, a topic which interests an ever-increasing number of cine hobbyists these days, adds new problems as well as new interest to film-making. In most instances, amateurs wisely avoid attempts to lip-synchronize speech, confining their sound accompaniment to musical background, narration and sound effects. The first two offer compartively few difficulties; careful selection of musical numbers and well-written commentary being the principal considerations. Sound effects, on the other hand, present a whole new field to many home filmers.

Thanks to the work of radio sound engineers over a period of many years, most of the problems involved in achieving commonly used sounds have been solved.

Norman Smith, sound effects man for the Mutual Broadcasting System, tells how many of the realistic noises used on the sound-full Roy Rogers Show and other programs are obtained.

The sound of footsteps, he says, is one of the most-used and easiest effects to achieve. Merely placed the microphone and have someone walk near it. Leather heels should be worn, as rubber heels do not give a sufficiently sharp sound to register well. For the sound of someone walking upstairs, tap only the soles of the shoes on a hard surface.

A sheet of cellophane, crinkled slowly alongside the mike, will register as the crackle of flames or the frying of eggs.

Blowing gently through a straw into a glass of water will create the sound of a bubbling brook. Short puffs of breath through the straw give a realistic bubble of percolating coffee. More violent blowing will make vivid the sound of a person drowning.

For those cowboy pictures, two paper cups or halves of cocoanut shells make excellent hoof beats when pounded rhythmically in a box of gravel. Fists or hands tapped on a bag of sand or a chair also give effective hooftbeats.

Now that winter is here, you may want to register the crunch of snow as your principal character trudges over the white-blanketed ground. A package of ordinary cornstarch, squeezed firmly with a walking rhythm, provides an extremely realistic sound effect.

Perhaps you want to add sound accompaniment to those vacation pictures taken last summer. Simply take a large cardboard box or lid, drop in a handful or two of buckshot or B-B pellets, and roll them from side to side. You'll get a fine effect of surf beating against the shore.

You can record a dandy rainstorm by taking your microphone into the bathroom and starting the shower.

Those frightening realistic auto crashes you hear on the air are achieved by dropping an ordinary metal pail or washtub filled with a collection of metal and glass.

The sound of rifle or pistol shots is easy to get. Slap a wide ruler or other flat piece of wood sharply against the top of a table or a wooden box.

Collapse of a building, shattering of a door or other sounds of wood breaking is registered by crushing a berry box at varying distances from the microphone.

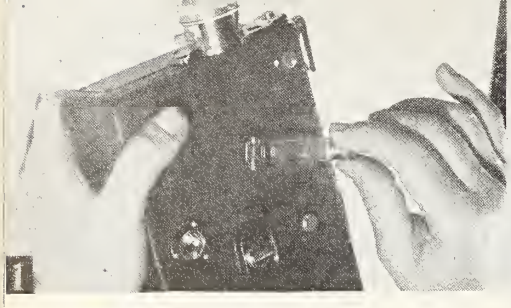
Thunder is easy if you have a bass drum. Just roll your knuckles on the head for distant rumbling and thump it with your fist for louder, closer crashes. No bass drum? Try flapping a window shade vigorously close to the mike.

Sound of an airplane motor overhead is obtained by holding a thin, flexible piece of cardboard or celluloid lightly against the whirling blade of an electric fan. Watch your fingers!

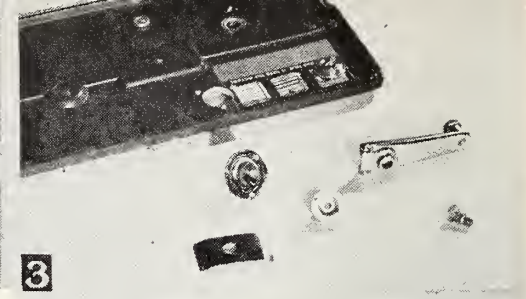
Is there a fight scene in your film? A fist punched hard into a leather pillow or chairback sounds like one being bounced off a chin. So does the smack of a bare fist into the gloved palm of your other hand, or the thud of a piece of rubber hose into a catcher's mitt.

For a nice, gruesome thump of some-

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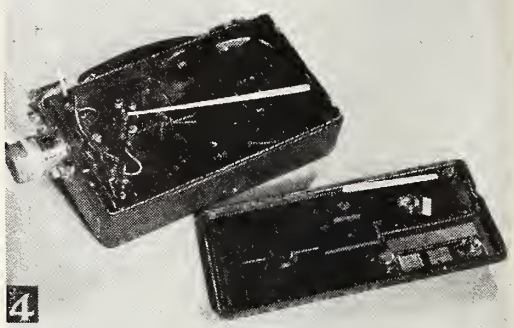


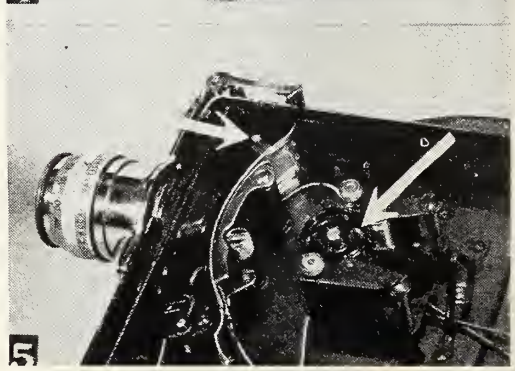
BACKWIND construction is shown in this series of photos and the diagram below. Fig. 1—The knurled screw in upper left hand corner of camera case must be turned so white dots are adjacent before starting to backwind. Fingers of left hand are in position to depress camera starter button as handle is turned. Fig. 2—Camera with cover removed to show position film takes after backwinding. Fig. 3—Parts required (left to right) spring, winding handle cell assembly, sprocket driver (shadow shows pin arrangement), winding handle, stud. Eccentric cam is in upper right hand corner of camera cover. Camera case bushing is in place. Fig. 4—Upper left toothpick points to top of phonograph needle which, when depresesed, lifts spring clip to disengage it from sprocket hold, allowing film to wind back. Middle toothpick shows sprocket with holes drilled. Right toothpick points to eccentric cam in position. Sprocket driver is also shown. Spring and cell assembly in place. Fig. 5—Closer detail of phonograph needle and holes in sprocket.

Backwind For A Cine Kodak "K"

Mechanical aptitude and careful work enable amateur movie maker to adapt camera for dissolves and other effects

By ARTHUR M. SHARP





I HAD ALWAYS yearned for lap-dissolves, double exposures, and mask shots, yet I knew my camera, a model K Cine-Kodak, was not designed to do these things. So, being mechanically inclined, I decided to study the operations of the camera. A few evenings spent in a cozy chair with an empty camera evolved the following plans for a backwind which is really "super."

In the Model K the film travels from the feed-spool, contacts the driving sprocket then loops through the gate, being advanced one frame at a time by the pull-down claw; then again contacts the drive sprocket and finally winds on the take-up reel. I found by experiment that when the spring motor was run down, I could twist the sprocket backwards or forwards with my fingers, which in turn advanced or retarded the film to or from the gate. Likewise, the pull-down claw would either pull down or push back the film through the gate. My problem was solved; all I had to do was find a way to make the sprocket revolve in a reverse direction and I would be able to back-wind my film.

By drilling two holes in the sprocket (see photo) and making a small sprocket-driver fitted with two pins, I could control the direction of the sprocket rotation at will. This driver was then attached to a handle on the camera case cover. Thus, by a few relatively simple operations, I had a windback for my camera. But there still remained one stumbling block.

Eastman fits their gate with a small spring clip which prevents the film from losing its loop. This clip is so arranged that the film can go through the gate in one direction only, viz: forward. Therefore to backwind I had to counteract this spring clip and provide a means of disengaging the clip whenever I wanted to wind back the film.

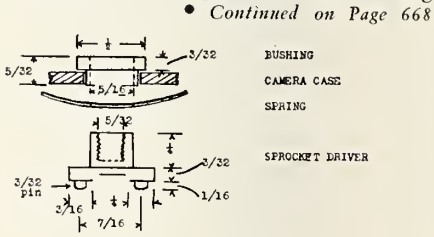
To offset this clip's action I slipped the small end of a flat toothpick under the spring, lifting it out of contact with the sprocket hole in the film. But obviously I could not use a toothpick when the camera was closed up and loaded with film. So I used a similar idea with a phonograph needle which, when pressed, slides under the clip and lifts it out of contact with the film. To backwind I simply cap the lens, disengage the clip, and wind back the required number of frames by turning the handle on the camera case.

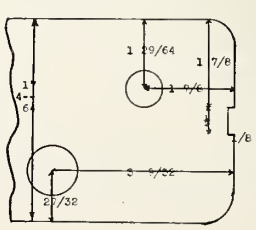
My designs were complete; now let us consider the details. First the materials required. The Winding Handle (part No. 40224); Winding Handle Stud (No. 25929); Winding Handle Cell Assembly (No. 41056); and 3 Screws (No. 0-80) were obtained from Eastman Kodak Co., Rochester, N.Y. The sprocket-driver and bushing were turned on a lathe from a piece of brass rod. The spring was made from a discarded clock-spring. The other items were from various odds and ends found in my work-shop scrap box.

I first drilled the two holes in the camera sprocket. It is important that each hole be exactly the same distance away from the center of the sprocket. A simple way to do this is to hold a sharp-pointed scriber in a fixed opsition at a point 7/32" from the center. Then, by starting the camera motor I scratched a line in the paint on the sprocket. Next I prick punched two points directly opposite each other, thus locating the holes.

So that no chips from the drilling

• *Continued on Page 668*





Template with dimensions for marking and drilling camera cover.

Script For A Christmas Home Movie

Your small son or daughter is the star of this story, which proves again the truth of the age-old teaching that it is more blessed to give than to receive.

By DENNIS J. HAKIM

IF YOU'VE a small in boy your family—or a girl—you can use this script for a Christmas film that has a lot into which can be woven all the regulare Yuletide scenes around home. Almost any toy can be used instead of a bicycle.

Any suitable title can be used, but "Christmas Story" is a simple one that is as good as any.

SCENE 1—LS: Crowded street in shopping district at Christmas.

SCENE 2—MS: Mom and Bobby walking along same street.

SCENE 3—MS: Mom and Bobby pass store window, and he pulls her over to look at toy display. He points to bicycle in the window and speaks to Mom.

SCENE 4 — CU: Bobby speaks to Mom, who answers.

TITLE: "I'm sorry, son, but we can't afford to buy you a bicycle for Christmas."

SCENE 5—MS: Same as Scene 3. Bobby, looking sad, looks again at the bicycle. His mother starts away and he follows a step or two behind, looking back over his shoulder at the bicycle.

SCENE 6—LS: The family home. Mom and Bobby, carrying a few small bundles, walk into scene and go to the door.

SCENE 7—CU: The front door, as Mom unlocks it and she and Bobby enter, closing it behind them.



CHRISTMAS gift for Mom takes the money Bobby has saved for a bicycle, but everything works out fine in this script for a holiday film.

SCENE 8—MS: Bobby's room. He enters and takes his piggy bank from the dresser, sits on the bed and opens it, spilling the contents on the bedspread.

SCENE 9—CU: Bobby counting his money.

SCENE 10—MS: Same as Scene 8. Bobby finishes counting his money and picks up a pencil and pad. He starts writing.

SCENE 11—ECU: The pad as Bobby writes "Bicycle — $37.50. In bank — $26.89. I need $10.61."

SCENE 12—MS: Same as Scene 8. Bobby sadly puts the money back in his bank.

SCENE 13—MS: Bobby shoveling snow off neighbor's walk.

SCENE 14—CU: Neighbor paying Bobby.

SCENE 15—MS: Bobby carrying ashes out of basement of another house.

SCENE 16—MS: Bobby lugging packages to another house.

SCENE 17—MS: Bobby delivering papers along street.

SCENE 18—CU: Same as Scene 9. Bobby counting his money.

SCENE 19—ECU: Same as Scene 11. The same note is on the pad as before, but the $26.89 figure has been crossed out, as have a string of succeeding figures, each greater than the one before. The final figure, not crossed out, shows $37.50 in the bank. The $10.61 figure also has been crossed out and followed by a list of decreasing figures, all of them crossed out.

SCENE 20—MS: Same as Scene 8. Bobby eagerly stuffs his money in his pocket, dons coat and caps, grabs up his mittens and rushes out the door.

SCENE 21—MS: Same as Scene 3. Bobby hurries into scene and stops to gloat over the bicycle in the window. Then he hurries toward the door of the shop.

SCENE 22 — CU: Bobby pushes against the store door, but it is locked. He looks at the door, on which are given the store hours: "Open 9 to 6 daily." He looks over his shoulder and upward.

SCENE 23—MS: A street clock, showing the time as 6:05.

SCENE 24—MS: Same as Scene 3. Bobby walks slowly away, looking back several times at the bicycle in the window.

SCENE 25—MS: The living room. Mother is sewing, Dad is reading the evening paper, and Bobby is reading his Sunday School lesson.

SCENE 26—CU: The Sunday School lesson page as Bobby's finger follows the words, "It is more blessed to give than to receive".

SCENE 27—MS: Same as Scene 25. Bobby looks up thoughtfully and considers Mom, who is repairing a torn dressing gown. He glances back down at his lesson, then back at Mom. He frowns momentarily, then sets his jaw as he reaches a decision.

SCENE 28—MS: Same as scene 3. Bobby resolutely passes the window and enters the store, determinedly refraining from looking at the bicycle in the window.

SCENE 29—MS: Same as scene 8. Bobby enters his room carrying a package, which he hides under the bed. He pulls a piece of paper from his pocket and glances at it.

SCENE 30—CU: The paper. It is a

• *Continued on Page 656*

Here's The Way The Pros Do It

Technical highlights in current theatrical films of interest to the serious movie amateur.

By TAMARA ANDREEVA

THE AMBOY DUKES

Produced and directed by Maxwell Shane. Photography by Maury Gertsman. Sound technician, Joe Lapis. Film editor, Ted Kent. Musical director, Walter Schare. Starring Stephen McNally and Anabelle Shaw. A Universal-International picture

In the scenes depicting old parts of Brooklyn it was first intended to use the wide-angle lens, for sharpening background effect, only in outdoor shooting. However, when the story moved as far as the interior shots, it was found that changing the lens gave the entire film a new and



WIDE-ANGLE lens was used throughout shooting of Universal-International's "The Amboy Dukes" to keep dramatic unity, after change of lenses was found to alter mood.

strange feeling, as if it were shot by different cameraman with a different technique. To keep the dramatic unity, the wide angle lens was kept for the interior shots as well. Here, necessity dictated such a treatment. It is well for the amateur to remember to consider technical unity of approach from the start, and carry it all through his film, to save the disappointment and expense of retakes.

★ ★ ★

BEYOND GLORY

Producer, Robert Fellows. Director, John Farrow. Director of photography, John Seitz. Art director, Franz Bechelin. Starring Alan Ladd and Donna Reed. A Paramount picture.

Head cameraman John Seitz designed a special lighting device for this movie, which was used effectively in the cadet mess hall sequence. It is a wooden funnel, 10 feet long, nine feet in diameter, covered with aluminum-painted cloth. Suspended over the center of the set, it receives the



LIGHTING innovation used in Paramount's "Beyond Glory" gave even, soft light over the set without direct glare. It consisted of huge aluminum-painted cloth funnel.

glare from several incandescent lamps; it reflects an even soft light over the set. It is photographically ample and is flattering to the actors.

★ ★ ★

THE FOUNTAINHEAD

Produced by Henry Blanke. Directed by King Vidor. Photographed by Robert Burks. Art director, Edward Carrere. Film editor, David Weisbart. Set decorator, William Kuehl. Special effects, William McGann, director; Edward DuPar, H. F. Koenekamp, John Holden. Make-up director, Perc Westmore. Starring Gary Cooper and Patricia Neal. A Warner Bros. picture.

In this picture the studio has worked with a new kind of backing. The old painted backing was done away with and a new kind, photographically printed on translucent acetate, using a silver nitrate coating, was used instead. The actual negatives were blown up as much as 26 feet



TABLE MODEL of building, designed by Art Director Edward Carrere for Warner Bros.' "The Fountainhead," is examined by Gary Cooper and Patricia Neal, stars of the film.

to show the backdrop of New York City. Below the pictured city skyline, the translucent material was left blank to allow space for live action. The fusing af the two on this backing, known as "translite," is a laboratory process in which precision photography is a must. The translucent material is preferred because it gives the effect of natural airiness of a distant landscape. To get away from the stationary feeling studio experts used such little touches as a fluttering miniature flag instead of a drawn one.

• *Continued on Page 654*

Film A Pageant At Christmas Time

Holiday Productions Provide Actors, Costumes And Settings For A Different Yuletide Movie.

By TED BOMAR

THE AMATEUR filmer has an opportunity, during this holiday season, to make movies on at least four different themes. These are: The festive, with its holly, its tinsel-laden trees and its fireside or club celebrations; the commercial, with its store Santa Clauses, street parades and colorful displays; the charitable, with its accent on helping the less fortunate; and the religious, with its age-old observance of the birth of Jesus.

For picture purposes it is well to concentrate on one theme at a time.

The festive and commercial themes are easiest to get on film. Your own collection probably includes considerable footage of this nature, obtained during earlier holidays.

The charitable and religious themes are left relatively untouched by the amateur cameraman. Perhaps this is because he hesitates to tackle serious subjects. Both are worthy of reels in themselves, and the extra effort required to prepare and photograph a film story is definitely well expended.

This time, why not record the religious pageantry? Many churches and schools stage elaborate productions, and sometimes civic groups or even entire communities offer spectacles on the grand scale. Symbolic settings and actors in colorful costumes are ready and waiting.

Almost without exception the participants will be glad to assist in any way they can. After all, if they are amateurs they are doing something that is a departure from their daily routine and they have put a lot of time and effort into the job. They will be eager to see how they look, too, so be sure to make arrangements for a showing of your film sometime later.



CLOSE-UPS of important characters in a pageant will give the needed variety from long, full-stage scenes. They must be made, of course, at some time other than during the actual performance. Three lights were used here: a floodlight at left, another at right but farther away from the subject, and a spotlight above and to rear of figure.

THE WISE MEN bearing gifts may, in real life, be a railroad man, a garage owner and a policeman. On this occasion they become actors portraying an age-old story. Three lights were used here: a small floodlight on the floor and spotlights at either side.



Select the pageant which seems to offer most for your camera. Obtain a copy of its script if you can, and discuss your project with the director. Then *plan* your shots. Know what you intend to photograph and how you are going to go about it.

For best results, the time to photograph a pageant is during dress rehearsal or at a special staging of the parts you want immediately after the rehearsal. Then you can move about and select camera angles with more freedom, and if the director and cast are cooperative you can do things about the lighting.

Graceful action is most desirable but you may not be able to do too much about it. Action will be slow at best. Sometimes the productions will be intended as a series of tableaux in which all figures remain motionless. Others will develop into something only slightly more animated. Due to stage limitations, indifferent coaching or lack of imagination, the actors may advance to chosen spots and just stand there. This seems to be especially true in cases where an offstage voice is reading the narration.

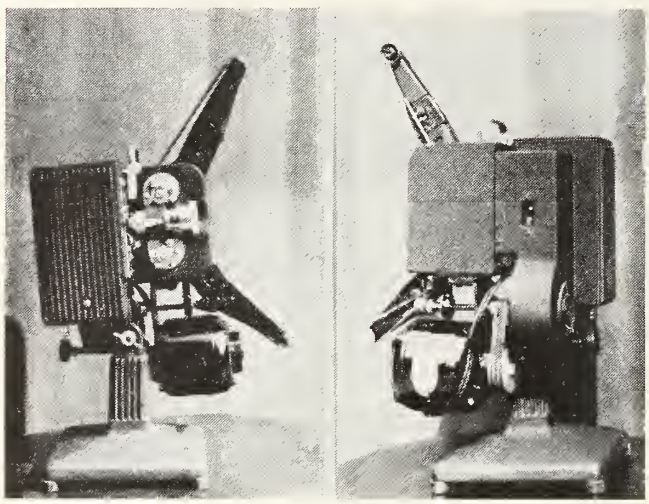
A helpful director, if he understands that you are doing more than frittering away film, may be able to suggest special groupings for pictorial effect, or introduce additional action. The director alone must decide whether or not such steps are feasible. Temporary changes will be easy enough of he is working with an experienced group. It may be, though, that the cast is composed of persons who are willing enough but who are too new at this sort of thing to take it in stride. The director can not afford to risk confusion after days or weeks of drilling.

•*Continued on Page 66*

Rebuilding A Kodascope Projector

Handy amateur tells how he achieved constant speed, improved screen image, easier lining up of projector and greater reel capacity for his 16mm. Model EE machine.

By OWEN WILSON



SIDE and rear views show motor, triple drive pulleys, reel arm extensions and tilt control of the projector rebuilt by Mr. Wilson to increase efficiency when projecting with synchronized sound on records, wire or tape. Diagrams are explained in the article.

HEARING more and more about projectors being used with synchronized sound records, wire recorders, magnetic tape recorders, etc., I wondered if I could not rebuild my 16mm. Model EE Kodascope to meet these requirements: Constant speed without attention, better screen images, easier lining up with screen, longer showing through use of 800-foot reels.

I accomplished all these goals with a minimum of work, a lathe being needed to turn out the aluminum drive pulleys, and ordinary hand tools for the rest of the job.

Most of the layout is shown in the drawing, Fig. 1, and photographs. In Fig. 1 may be seen the following parts described and shown in detail later in this article:

M is an induction motor, single phase, similar to those found on washing machines, driving lathes and other shop tools. Do not use a vacuum cleaner motor, as they are like the one taken off this projector. There are also on the market small 'shaded pole" induction motors; they run at constant speed, it is true, but they are *not* designed for this kind of application and will heat up. The motor used in Fig. 1 is 1/60 horsepower GE. It is 3¾ inches diameter, 4 inches long, just fitting nicely under the mechanism case of the projector. Its speed is 1725 r.p.m.

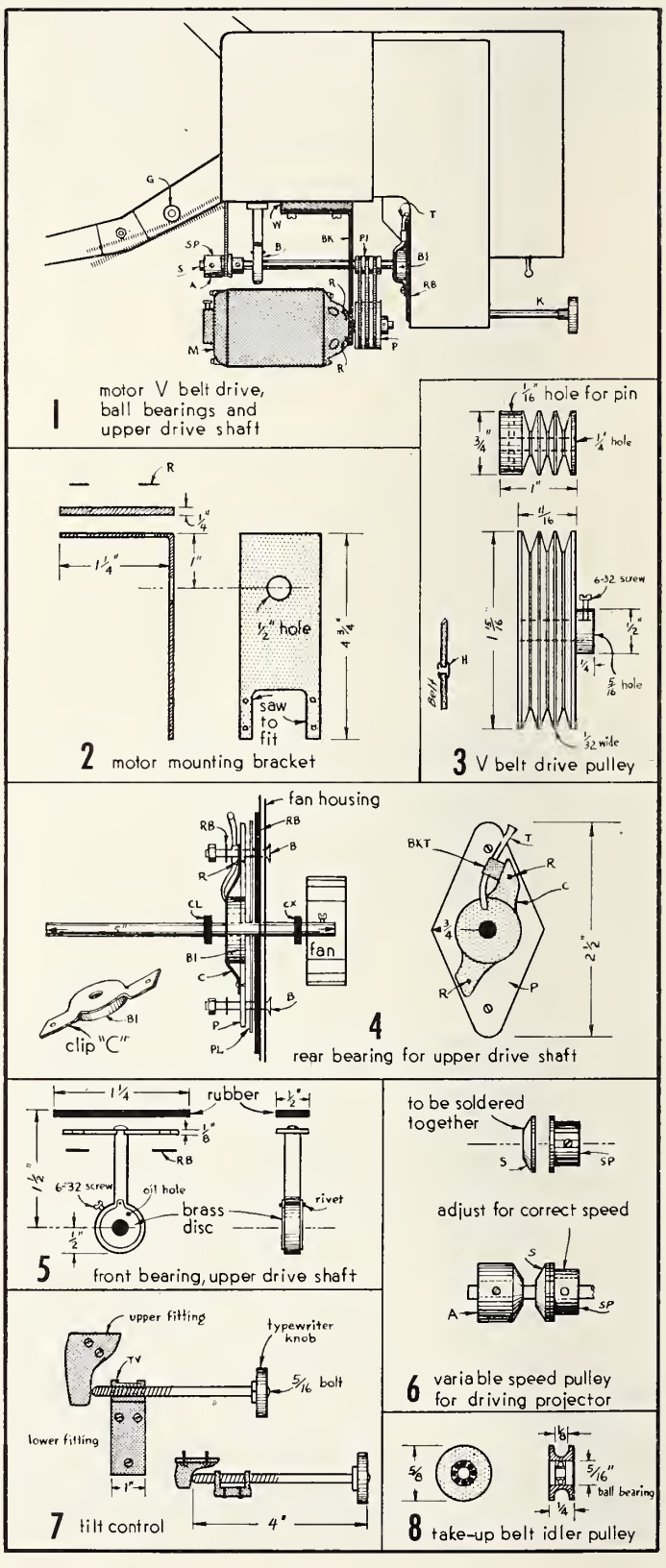
BK is the ⅛-inch flat iron bracket which supports the motor.

W is a ¼-inch thick plywood block to insulate motor hum from projector and facilitate lining up drive pulleys P and P-1.

Three small 3/16-inch wide V-belts are used to drive the upper shaft, S, at constant speed. Kodascope drive belts were used, but they must be shortened to 8½ inches and spliced with a 24-gauge steel wire hook. See H, Fig. 3.

The original drive pulley, SP, was sawed in two and the smaller part soldered to a steel bushing (SP—Fig. 6) so this half of the pulley could be moved back and forth on the shaft, changing the effective diameter of this pulley

• *Continued on Page 652*





MOOD of somber desolation is created by background in this scene from 20th Century-Fox picture, "Yellow Sky," showing how the setting and proper use of filters can create an effect without dominating the picture.

Make Backgrounds Work For You

Care in selecting settings and arranging composition may take your pictures out of the beginners' class.

By EDWARD C. HARRIS

AMATEUR movie makers, although lacking the technical facilities which enable Hollywood to bring to its sound stages backgrounds of South Sea palm trees or the Shanghai waterfront, may nevertheless take a lesson from the professionals in the value of backgrounds. With a basic understanding of their use and importance, their movies can and often do graduate from the class of the beginner to that of the accomplished craftsman.

The movie background acts as a dramatic setting for the story and is a very important artistic and compositional element. If properly selected, it acts as a dramatic setting where the action takes place and creates the mood and atmosphere of the scene. In some instances, it is the motivating factor for the story or action.

As composition goes, an interesting background adds to the artistic value of the film, adding to its professional quality and vastly enriching it. However, it is well not to go overboard on background material because it is not its function to "steal" the scene. This often happens where the beauty of the background far overshadows the story and camera action.

Most of us living in city and rural areas, ask ourselves: "Backgrounds? There aren't any in my neighborhood!" True, perhaps—if you live in the middle of the Pacific Ocean or lock yourself in your clothes closet. There are usuable and picturesque backgrounds everywhere — not exotic perhaps, but ones that catch and hold your interest.

The buildings of the slums or the furnaces of the steel mills can be used and be as interesting from a composition standpoint as a short from Kashimir or Ceylon. The public buildings of many of our cities, the private homes, libraries, court houses, churches, etc., are built to duplicate European architecture. A device often used by amateurs, who attempt to establish a definite locale, is to first photograph a "still" of the real thing or secure a stock shot and splice it into his film continuity. Then a switch to a close-up or action shot is made, filmed against a building or background that resembles the architecture of the real thing.

If the script calls for a palatial home, it's often possible, if such a set is unavailable, to gather odds and ends that will stimulate an audiences' reaction and have them accept the screened results as genuine. Well-placed draperies, vases, artificial flowers in exotic arrangements, novel lamps and careful camera angles can make a very passable set with semi-closeups.

Of course, the use of natural backgrounds provides the most lavish and abundant source of sets for most uses. It is surprising, when you think of it, to discover the generous catalog of natural settings in all our localities. In making a list of near-by buildings, picturesque parks, rivers, brooks, lakes, hills or mountains, forest preserves, or towns or villages, you are bound to stumble across at least one locale, not too distant, that fits your needs. Perhaps your script calls for a densely wooded area with a "lost" lagoon, let's say. How many public parks, even in our own cities, can fill the bill? With a little care in photographing scenes such as this, excluding buildings, telephone wire or hot dog stands, a very passable forest shot can be made.

Moods, or feeling, of a movie can be created by backgrounds, either dramatic or comical. The tenements alley can be used for the crime or mystery story, the windswept hills or swamplands of a forest preserve are ideal for the rugged outdoor drama.

It is a well-known fact that black, somber clouds add to the mood of a

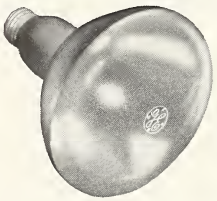
• *Continued on Page 660*

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CINE roundup

Brief News Items from the Editor's Desk



GRANDFATHER of today's home movie camera is this Cine-Kodak Model A, introduced in 1923. It was hand cranked.

Home Movie Making Began 25 Years Ago This Month

Home movie-making started just a quarter of a century ago this month—on July 5, 1923—when Eastman Kodak Co. offered for sale the first complete 16mm. motion picture outfit and began its film processing service. Now there are more than 1,100,000 families in the U.S. who own and use film cameras.

The debut of the Eastman 16mm. equipment in 1923 marked the end of seven years' work to find a new type of reversal film and eliminate the theretofore necessary two films, negative and positive. Kodacolor film was introduced by Eastman in 1928, followed by Kodachrome in 1935.

The first 16mm. camera, the Cine-Kodak Model A, weighed 7¼ pounds and had to be hand cranked, necessitating use of a tripod at all times.

16mm. and Television

Relations between the 16mm. film industry and television broadcasting stations were thoroughly aired by a membership meeting of the Allied Non-Theatrical Film Association recently.

The non-theatrical film industry was urged by E. T. Woodruff, Manager, Film Dept., Station WAED (DuMont Laboratories) to produce films in series suitable for 13, 26 or 52 programs, and if possible to secure sponsors for such series. The broadcasting of single, televised films often introduces a prohibitive price problem for the smaller stations or makes use of old or poor films.

Agreement on the need for better quality films was general. However, H. A. Morley, of the J. H. Maurer Film Laboratories, emphasized that some factors in quality could be taken care of in the processing; the important thing is for the stations to decide if they really want 16mm. films and are willing to pay for quality service thereon. One suggestion was that the stations might jointly draft a set of specifications outlining their film needs more exactly, which the distributors and producers could then attempt to meet.

Robert M. Fraser, of the Television Engineering Dept. of N.B.C., illustrated some of the technical problems involved by projecting a televised film. He said that the broadcasters would use limitless amounts of 16mm. film if they could get the kind and quality they need, especially films produced specifically for television purposes, and meeting some of its special requirements.

"We need films that have had loving care by highly-skilled technicians all along the line," he said.

Edward Evans, Director of Films, Television Dept. C.B.S., asked that the films be timely as to contents and said that much of the 16mm. film offered the stations today was "pretty old stuff, which really can't compare to 35mm. films for television purposes." However, he said, the stations operate on budgets too, and for several reasons 16mm. films more nearly meet their budgetry limits. "There must and can be a reasonable compromise between quality and price," he said.

Foreign Readers Ask Swaps

Poul Henriksen of Odense, Denmark who is a member of the Danish Movie Club, is looking for correspondents among American movie club members. He'd like to swap letters and exchange movie film and "colordias." That last word has us stumped, but Mr. Henriksen undoubtedly can explain it to correspondents. His address is Osterbaeksvej 3, Odense.

Another of our foreign readers, N. W. Blackie of 89 Cameron Road, Tauranga, New Zealand, also wants to do some swapping. He offers a 50-foot reel of 8mm. black-and-white—"nicely filtered and steady"—of the famous geysers at Rotorua and Oris, N. Z.,

• *Continued on Page 392*

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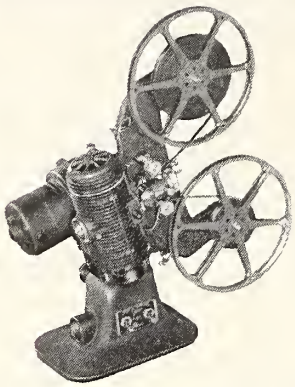
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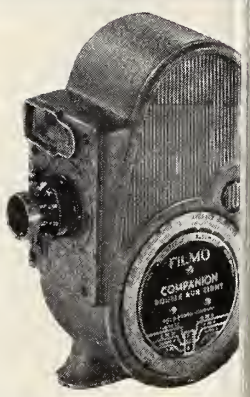
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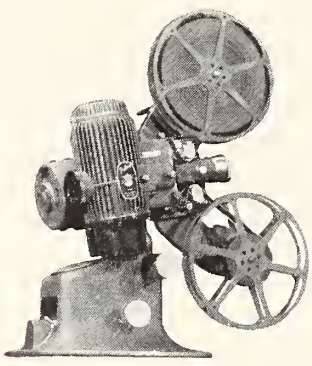
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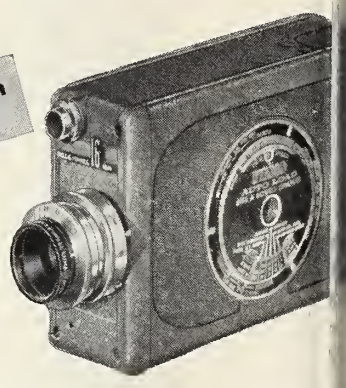
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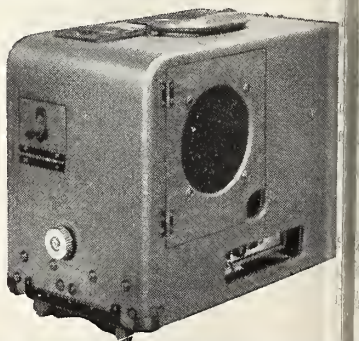


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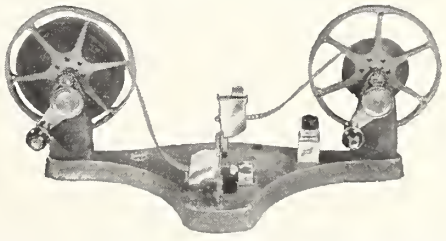
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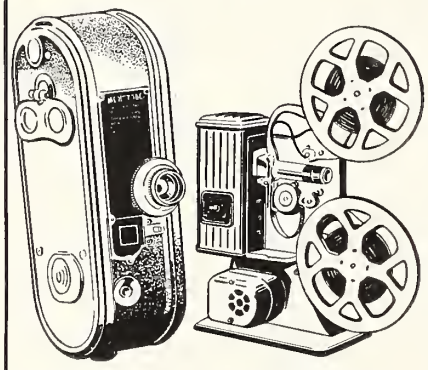
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Movie Club News

SOUTH Side Cinema Club of Chicago has scheduled a demonstration and talk on the manufacture and use of camera lens by a representative of Bell & Howell for their Dec. 8 meeting.

★

BERGEN County Amateur Movie Society, Hackensack, N. J., presented a show for the Passaic Cinema Club recently, showing films made by members. Included were the club's 16mm black and white mystery film, "The Slasher", and several pictures made by individual members.

★

KANSAS CITY Amateur Movie Makers saw a demonstration of sound and film synchronization at a recent meeting. Gale Curtwright, Ben Barnhard and C. A. Stone were in charge.

★

WINNIPEG Cine Club members witnessed a demonstration of sound on tape recording recently. They also saw I. Lambert's "Winnipeg News Reel, 1948", A. Peterson's "Dog's Life" and Mt. Lambert's "Black Hills of South Dakota".

★

MINNEAPOLIS Cine Club keeps its members active as movie makers by requiring each to submit at least 50 feet of 8mm film or 100 feet of 16mm film to its program committee. Deadline for submitting film is March 1.

★

METROPOLITAN Motion Picture Club of New York will devote its supplementary meeting for December to "Christmas Filming". Members of this group took a number of prizes at the recent Mineola Fair, including George Mesaros, first prize in the story class; Terry Manos, second in story class, first in travel class and first in miscellaneous class; Walter Bergmann, first in animal class. Mr. Manos won the grand prize in the contest.

★

GISBORNE (New Zealand) Cine Club saw a series of films on Canada at a recent meeting. Dr. Alfred Rive, Canadian High Commissioner, presented the pictures and addressed the members. I. J. Corn is president of the club.

BELL Movie and Camera Club, Denver, held a movie salon recently, with first prize going to E. E. Wyland for his color film, "Waters of Destiny".

★

OMAHA Movie Club is holding its annual contest for 8 and 16mm films, with trophies for top winners and ribbons for second and third. Members held a field day recently. G. Ronald Pierce is president.

★

KANSAS CITY 8-16mm Home Movie Makers are completing a series of Officers Nights programs, with holders of various offices taking turns presenting programs of technical demonstrations and film showings. Annual film contest of the club will be held during December, 16mm entries being screened Dec. 5 and 8mm films on Dec. 13. Judging will be by audience applause as recorded on an "applause meter". First birthday of the club will be celebrated with a party Jan. 10.

★

LONDON (England) Fourfold Film Society has built a mobile cine van to tour surrounding areas to stimulate interest in the club. Tieups with local advertisers will help finance the showing of the society's traffic safety film, "Time to Consider". The film unit's current production, "Account Settled", is nearing completion.

★

MICHIGAN Council of Amateur Movie Clubs will hold an amateur film contest in January, open to all amateur cine makers in the state. Trophies will be awarded top three entries. The council held a convention in Wayland, Mich.

★

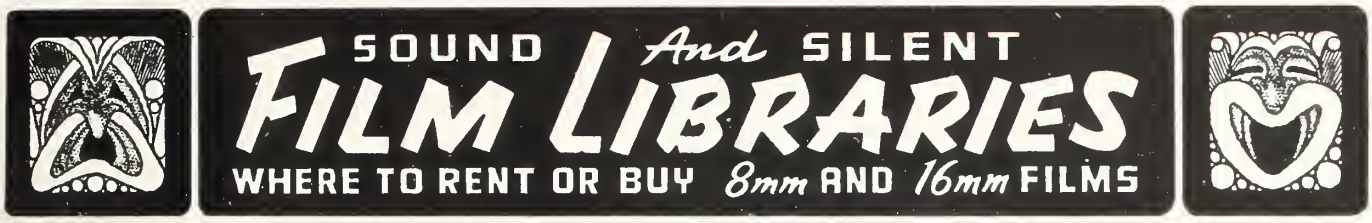
MINNEAPOLIS Octo-Cine Guild devoted a recent meeting to titling and titles. Winners of the group's 200-foot film contest will be announced soon.

★

ALBANY (N. Y.) Amateur Motion Picture Society is holding two contests — one general and one no-splice competition. Entries for the former close April 1 and for the latter Dec. 22.

★

SEATTLE Amateur Movie Club entertained Tacoma Movie Club members at their November meeting.



ALABAMA

BIRMINGHAM
- Evans Motion Picture Co. 2107 Fifth Ave. North (3)
- Wilfred Naylor 1907 Fifth Ave. North (1)

ARIZONA

PHOENIX
- Movie Center 706 North First St.

CALIFORNIA

HOLLYWOOD
- Camera Craft Film Library 6764 Lexington Avenue HE 6856
- Castle's, Inc. 1529 Vine Street, GL-5101
- Hollywood Camera Ex. 1600 Cahuenga Blvd. HO. 3651
- Leader 16mm. Film Library 4336 Sunset Blvd.
- Porto Movies, 5861 Hollywood Blvd.,

LONG BEACH
- Tate Camera Shop 2819 East Anaheim St.

LOS ANGELES
- Films Incorporated 1709 West Eighth St.

SAN BERNARDINO
- Valley Film Library 1657 E. Street

SAN FRANCISCO
- Brooks Cameras 56 Kearny Street

SANTA ANA
- Frank's Cameras 407½ N. Broadway Phone 3508

FLORIDA

PENSACOLA
- Imperial Motion Picture Co. 401 N. 6th St.

ILLINOIS

CHICAGO
- Bolotin Camera Exchange 729 West Roosevelt Road (7)
- Films Incorporated 64 East Lake St.
- Ideal Pictures Corp. 28-34 East Eighth St.
- Midwest Film Club 4758 West Madison St.

INDIANA

FORT WAYNE
- C. A. Vaubel 2015 Broadway A. 3269

KANSAS

HUTCHINSON
- Don E. Reger Film Rental Library Box 864, 5½W. Sherman

MARYLAND

BALTIMORE
- Lewy Studios 853 North Eutaw St. at Biddle
- Stark Films 537 North Howard St. (1)

MASSACHUSETTS

BOSTON
- Don Elder's Film Library 739 Boylston St., Dept HM
- Frank Lane & Co. 5 Little Bldg.
- Stanley-Winthrop's Inc. 20 Shawmut Street (16)

BROCKTON
- Iris Pharmacy 238 Main St.

MICHIGAN

ROYAL OAK
- Hy-Wilde Camera Shop 1029 South Washington at Harrison Ave.

NEW JERSEY

NEWARK
- Academy Camera Exchange 17 Academy Street (2) MI-2-5268
- Lincoln Film and Camera Service, Inc. 69 Lincoln Park.

PASSAIC
- The No-Wat-Ka Co. 257 Main Ave.

ROSELLE PARK
- Union County Film Service 130 Chestnut St.

NEW YORK

ALBANY
- Hallenbeck & Riley 558-562 Broadway

BROOKLYN
- Better Films 742 New Lots Ave.
- Reed & Reed Distributors, Inc. 7508 Third Ave. (9)

NEW YORK CITY
- Commonwealth Pictures Corp. 729 Seventh Ave.
- Films Incorporated 330 West 42nd St.
- Haber & Fink, Inc. 12-14 Warren St.
- Institutional Cinema Service, Inc. 1560 Broadway (19)
- King Coles Sound Service 340 Third Ave (Zone 10)
- Medo Photo Supply 15 West 47th St.
- Mogull's Films & Camera Exchange, Inc 55 West 48th St. (Radio City)
- National Cinema Service 69 Dey St.
- Nu Art Films, Inc. 145 West 45th St.
- Tremont Camera Exchange 127 E. 170th Street (52)

YONKERS
- Ideal Motion Picture Service 371 St. Johns Avenue (4)

OHIO

CLEVELAND
- Sunray Films, Inc. Film Bldg., 2108 Payne Ave.

OREGON

PORTLAND
- Films Incorporated 314 S.W. Ninth Ave.

PENNSYLVANIA

ALLENTOWN
- James A. Peters 41 South Fourth St.

PHILADELPHIA
- Ted Kruger 3145 N. Broad St.

READING
- Hollywood Film Service 116 No. 9th Street

RHODE ISLAND

PROVIDENCE
- Samson's Picture Service 35 Portland St. (7)

TENNESSEE

CHATTANOOGA
- Grady Young Pictures, 837 McCallie Avenue.

WEST VIRGINIA

CHARLESTON
- Elmer B. Simpson 816 West Virginia St. (2)

WISCONSIN

MILWAUKEE
- Movie Mart 4518 West Burleigh St. Phone: Hilltop 1509

KENOSHA
- Cairo Home Movies 5815 Eleventh Avenue

MANY DEALERS LISTED ABOVE RENT PROJECTORS AND SCREENS; ALSO HAVE COMPETENT PROJECTOR OPERATORS AVAILABLE

FRESNO (Calif.) Sequoia Camera and Movie Club has elected new officers, including C. A. Tockstein, president; Clyde Cate, vice-president; C. Waughtal, secretary-treasurer; Donald Shepard, sergeant-at-arms, and Dewey LeMoss, director.

★

LOS ANGELES Cinema Club has elected the following officers: Herbert F. Sturdy, president; Charles M. Peters, vice-president; William P. Johnson, secretary; Jack Shandler, treasurer. The club's annual contest meeting will be held Dec. 6. A contest to choose a club leader is also being held.

SACRAMENTO (Calif.) Movie Forum are editing and titling a 16mm color film taken by club members at the California State Fair for the fair's board of directors.

★

PROJECTED Picture Club of San Bernardino (Calif.) held a picnic and meeting in the desert, after which members visited sets for a new Roy Rogers picture at Pioneertown.

★

LA CASA Movie Club of Alhambra (Calif.) at a recent meeting saw films made by Dr. S. L. Tenney, C. K. LeFiell, B. M. Elliott and Ted Phillips.

AMATEUR Motion Picture Club of St. Louis is holding a four-minute unspliced film contest. At its November session, the group heard Carlton G. Lewis of the Weston Meter company talk on "How to Use an Exposure Meter."

★

WESTWOOD Movie Club of San Francisco has been challenged by the **LONG BEACH** Cinema Club to a "production duel." Latter group has made a film, "Shining Star," and wants the Bay City club to produce a picture from the same script. Two films would then be judged, losing group to present an "Oscar" to the winner.

Rebuilding Projector...

• Continued from Page 644

and hence the speed of the projector until it ran at 16 f.p.s.

B, Fig. 1, is the front bearing support. B-1 is the rear bearing. These are Timken ball bearings for ¼-inch shaft; they are ⅞-inch in diameter.

In Fig. 2 the motor mounting bracket is shown with dimensions for this size motor. The bracket is ⅛-inch thick flat iron. The longer side of the bracket is sawed out to fit over the rear motor bearing, its sawed-out shape depending on the motor being used. This bracket is riveted to the end bell of the motor, which must be carefully removed in order to do this. Do not use the end bell of motor where starting brushes are located. If the motor does not rotate in the correct direction, an electrician can rewind it.

Use three 3/16-inch bolts to fasten the upper end of the bracket to the mechanism case. Bore 5/16-inch holes through the case, then hold motor and bracket assembly against the case and mark holes in bracket, then drill. Any error in drilling can be taken care of by moving bolts in the oversize holes.

The wood block and rubber washers, R—Fig. 2, insulate motor hum from the case. A ½-inch hole allows the ¼-inch shaft to pass through the mounting.

In Fig. 3, drive pulleys are shown with dimensisons. These are of aluminum shafting. The easiest way to make the belt grooves is to grind a lathe cutting tool to a close fit when placed in the belt groove of the original motor depth, leaving 1/32-inch between each drive pulley. Make all grooves the same depth. See upper pulley in Fig. 3. The motor used in this particular job had a 5/16-inch shaft and the upper shaft is ¼-inch drill rod. After the small pulley is posistioned on the ¼-inch shaft in correct alignment, a 1/16-inch hole is drilled through it and the shaft to secure it. This shaft must turn 4080 r.p.m., so good balance and assembly are important.

The rear ball bearing is shown in Fig. 4. The 1/16-inch thick aluminum plate, P, is drilled out through its center to allow Timken bearing, B-1, to fit snugly in this plate. This bearing is held in place by the brass clip, C. This clip is riveted to the aluminum plate and keeps the bearing from moving toward the pulley; it also makes a dust cover for the bearing and supports the lower end of the oil tube, T. BKT shows another small clip which secures the upper end of the oil tube, a ⅛-inch copper tube with open end flared so oil spout will enter it easily. Bolts, B, are 6/32 radio bolts with heads filed very thin so that the fan will not strike them. Holes

• Continued on Page 665

I've Got a Problem

Film Discoloration (Joe E. Buresch, Pittsburgh, Pa.)

Q—What causes movie film (especially semi-orthochromatic) to turn brown and fade after a period of years?

A—Most common reason for this is inadequate washing at the time of processing and resulting failure to eliminate all the hypo. This condition usually shows up much sooner, but films kept in light-tight containers might easily last some time before turning.

Parallex Correction (P. J. Peterka, Tekoa, Wash.)

Q—In filming titles, I have trouble centering them. At what distance will they be centered through the viewer and lens simultaneously?

A—They cannot be centered exactly unless the viewer is adjustable, as the angle of view for both is the same. The greater the distance, however, the less noticeable the parallex error. There are many ways to correct parallex, including use of a rackover or a title centering guide.

Screen Repairs (J. P. Muglia, South Plainfield, N. J.)

Q—How can I repair my screen, which has an area of about one square inch scraped of its beads?

A—Spread the area with flat white lead paint and let it dry until it becomes "tacky," then sprinkle the beads over it, blowing steadily to spread them evenly. Continue until the entire surface is covered with beads. After the paint is completely dry, apply a coat of shellac with a spray gun.

Moving Titles George Kirstein, Parkchester, N. Y.)

Q—I have seen trailers in my neighborhood theatre in which there is the usual moving picture background, but over this there is the title in apparently white letters which have a moving pattern of vari-colored designs moving across the lettering. Can you tell me how this is done?

A—This is done in the optical printing process by Hollywood studios, but the same thing probably can be accomplished by using cut-out letters with a revolving transparent glass or plastic disk in back of them. Paint the desired pattern on the disk. Cut the letters out of a black card and use a white surface behind the disk.

B & H Auto-8 (M. R. Scott, Burbank, Calif.)

Q—I would like to build a titler for my B & H Auto-8 camera. Can you give me the exact measurements from lens to bottom of camera and from the tripod socket to the lens?

A—From the center of the lens to the bottom of the camera, the distance is 3 5/64 inches. Distance from center of tripod socket to center of lens is 5/64-inch. Center of lens is 31/64-inch below and ⅞-inch to the right of the center of the viewfinder objective.

Projection Field (S. J. Morandi, Kansas City, Mo.)

Q—Can you give me approximate picture size with various lenses on an 8mm. projector?

A—Picture widths with a ¾-inch local length projector lens at various distances include: 3 inches at 1 foot; 5 inches at 2 feet; 8 inches at 3 feet; 11 inches at 4 feet; 14 inches at 5 feet; 16 inches at 6 feet; 22 inches at 8 feet; 27 inches at 10 feet; 41 inches at 15 feet; 82 inches at 30 feet; 110 inches at 40 feet; 137 inches at 50 feet. A one-inch lens will give a width of 4 inches at 2 feet; 6 inches at 3 feet; 8 inches at 4 feet; 10 inches at 5 feet; 12 inches at 6 feet; 16 inches at 8 feet; 20 inches at 10 feet; 31 inches at 15 feet; 41 inches at 20 feet; 62 inches at 30 feet; 82 inches at 40 feet; 103 inches at 50 feet. A 1½-inch lens gives a 3-inch width at 2 feet; 4 inches at 3 feet; 5 inches at 4 feet; 7 inches at 5 feet; 8 inches at 6 feet; 11 inches at 8 feet; 14 inches at 10 feet; 20 inches at 15 feet; 27 inches at 20 feet; 41 inches at 30 feet; 55 inches at 40 feet; 69 inches at 50 feet. Height of the picture is approximately three-fourths of the width.

Developers (W. O. Anderson, Portland, Ore.)

Q—Is it possible to process motion picture film, using prepared still picture developers as a first developer? I have tried this without much success. Just what is the difference between movie film developer and still picture developer?

A—Developing motion picture film in still picture developer is never satisfactory, as one is a negative-positive process and the other a reversal procedure. Movie film developers must contain a solvent to develop out the tiny grain that is in all film in order to give sharp and clear pictures.

Reverse Action (M. L. Buck, Portland, Ore.)

Q—*I want to take some trick shots, especially the kind filmed with the camera upside down and the film turned over in the projector to get action in reverse. I understand that it is not advisable with 8mm, due to focusing problems. If so, to what extent does it affect final projection?*

A—The problem is not in filming, but in projection, as the film spliced upside down must be run with the emulsion side opposite to that of the rest of the film. The film in projection usually is negligible.

Wide Angle Lenses (A. D. Copeland, Vermillion, Ohio.)

Q—*What is the difference between two wide-angle lenses I have seen advertised. One doubles the field of view, the other quadruples the area of view.*

A—The two lenses referred to give the same enlargement. Field of view usually refers to the width of field; area of view is width times height. All lenses of the same focal length cover the same area at the same distance.

Backwinding 8mm. (Homer Wilkinson, Auburn, Wash.)

Q—*How can 8mm magazine film be backwound for double exposure?*

A—Unlike 16mm, 8mm magazines can be easily backwound. Simply remove the magazine, invert it and replace it in the camera. Then, either in the dark or with a light-tight cap over the lens, run the desired footage, then remove the magazine and reverse it again. It will now be in its original position ready for the second exposure.

Copying Sound Films (E. J. O'Hara, Sioux Falls, S. D.)

Q—*Is it possible to copy 16mm. sound films?*

A — If you contemplate copying sound-on-film, we do not advise it. Owing to variations in density and area, it is almost impossible to get a copy of the sound track that is at all satisfactory. The only way to get a good sound track on a copy print is to re-record it.

---

* HAVE you a perplexing problem in photography, editing, titling, or processing of home movies? Then tell it to the editors. This "problem untangling" service is free to every reader of HOME MOVIES. Enclose stamped addressed envelope with your letter to Editor, Home Movies, 553 So. Western Ave., Los Angeles 5, Calif.



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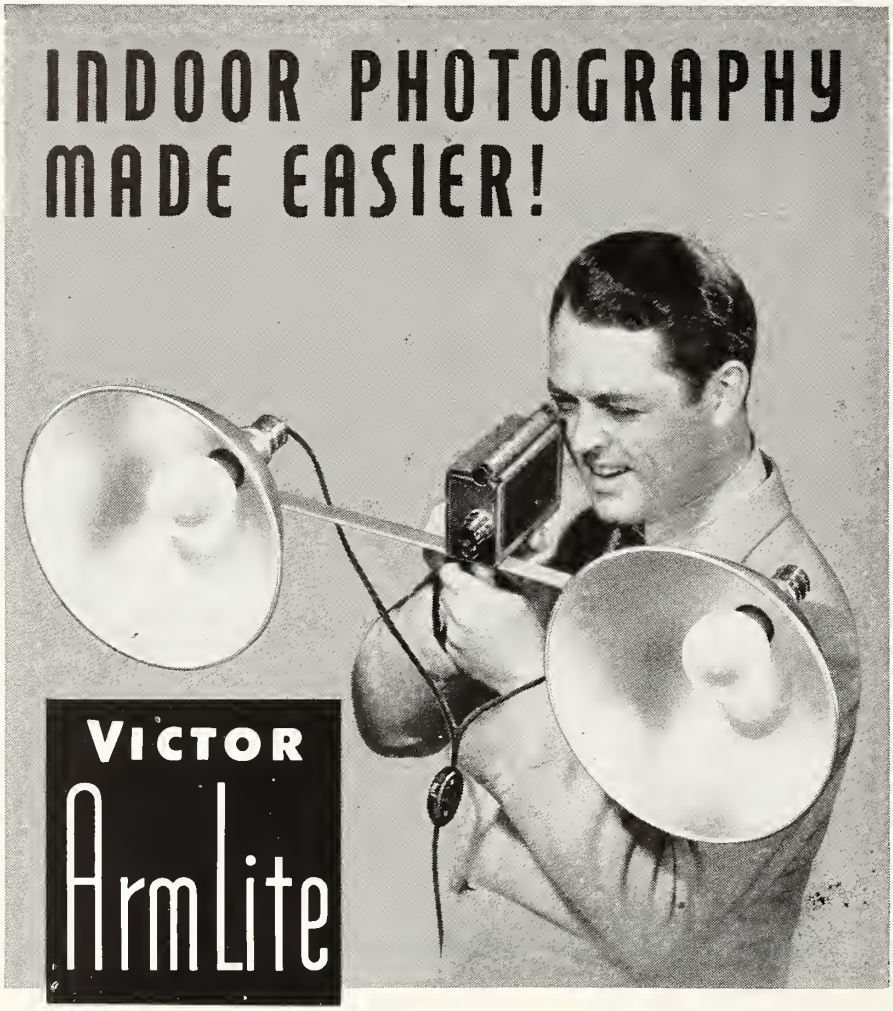
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*Fair Trade price. Fed. tax inc.

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Using two No. 2 Photofloods in Victor 11" reflectors, the ArmLite *equals the subject illumination of four RFL-2 lamps!* Cost of lamps is only 60c as compared with $3.80 for four RFL-2 bulbs. *No danger of overloading house circuits.*

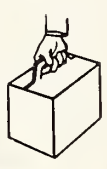
The ArmLite is almost one-half the weight of units using four RFL-2 lamps. Handy switch for both lamps. Camera mount reversible to allow proper positioning of camera. Equally effective for hand or tripod use. During and after use, ArmLite can be put down on any surface without scorching. Eyes and camera's lens are shielded from the light, giving easier operation and improved results. Available for immediate delivery. Sold only through photographic dealers.

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No. 611—Single Stand Unit with features of No. 250 and with 6½' stand, **$7.10** complete



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How the Pros Do It...

• *Continued from Page 642*

RED CANYON

Produced by Leonard Goldstein. Director, George Sherman, Cameraman, Irving Glassberg. Art director, Frank Richards. Film editor, Otto Ludwig. A Universal-International picture.

In this Technicolor movie, a beautiful black stallion, Black Velvet, all but steals the show. He has been seen on the screen before—first as Flicka and then as Smokey. With the exception of Lassie, he is one of the few animals who can successfully hog the spotlight. Trainers Lester Hillson and George Myers say there is a reason. Once they founl Black Belvet, it took them but six weeks to train it for its initial appearance. But it took them a year to fiind that good a horse.

Their advice to amateurs is to cast carefully for their animal actors; train them with consideration and patience, and then perhaps they will have a prospect for real stardom. Just as Black Velvet, Lassie and Daisy were not originally intended for the screen, but were discovered in th eprocess of careful sifting. As tests of acceptability the trainers recommend the following qualifications: docility coupled with spunk; initiative; retentive memory. If you've got an animal with these qualities, you have stellar material.

★ ★ ★

THE GOLDEN EYE

Produced dby James S. Burkett. Director, William Beaudine. Production manager, Allen K. Wood. Photography, William Sickner. Sound technician, John Kean. Film editor, Ace Herman. Starring Roland Winters, with Mantan Moreland, Victor Sen Young, Tim Ryan, Bruce Kellogg. A Monogram picture.

The bulbous eyes of a comedian here needed accentuation to create a popeyed effect. This was achieved by the use of one junior spot—3300 candle power—and one inky dink (peanut spot) whose rays were thrust directly into the comic's face. To give the background cave a damp effect, a coating of silicatae of soda and shellac was used. To light up the so-called hot spots—bumps that gathered light from the several foreground lamps—six inky dinks, 150 candlepower each, were beamed into the cave from different angles, plus a "senior" spot (7700 candle power) in the rear.

Recent Reviews
OF READERS' FILMS

★★★**GREATER VANCOUVER WATER DISTRICT,** 800-foot Kodachrome 16mm. sound-on-film, by Ken West, Vancouver, B. C., is an example of how an amateur movie maker can combine his hobby with public service. Mr. West, as assayer for the Dominion of Canada Assay Office, got the Wataer Board to sponsor the film and pay its costs. We don't know what those costs totalled, but the board got a bargain, for Mr. West has very graphically told the story of how water is brought to the people on this film. It combines excellent pictorial of water, from snowfall to faucet, with maps, graphs and animation. Aerial scenes and ground shots are effectively used, and background music and narration add greatly to the overall achievement. Photography is very good, and continuity is fine. Good titling, too. Shot with a Bolex and Weston Master meter. Music from discs; sound recording on B. M. Recorder with bias changed to produce a direct positive recording. Narration and music were put on the film simultaneously, using mixing facilities of a Vancouver radio station.

★**THE STORY OF BELLINGRATH,** 100-foot 16mm. Kodachrome by Jack King, Thomasville, Ga. What is the story of Bellingrath? Mr. King's nicely-photographed reel starts off with a title that informs us that Bellingrath Gardens lies 200 miles from Mobile Bay, and then proceeds to show a lot of very nice scenic shots at the place, including some very fine closeups of beautiful flowers. But there is no story in the film. Shot while Mr. King was in the services and without a tripod, the beauty of the picture suffers from lack of steadiness; it wobbles throughout. Also, he pans much too much, with one particularly bad pan near the end rocketing dizzily across the screen. Titles are good, as is color and photography. Shot with a Bolex H-16 with 1-inch f 1.5 Taylor Hobson and 17mm. f 2.8 Wollensak lenses.

★★**THE LADY AND THE LION,** 550-ft., 16mm. Kodachrome by LeRoy Hansen of Salt Lake City. Hunting mountain lions with bow and arrow might not be your idea of fun, but it makes interesting movies. Mr. Hansen has filmed Verne and Gene Tritten, whom he calls the world's champion archers, on an expedition into the rugged hills near Aviniquin, Utah. High spot of the film is a fine shot of Mrs. Tritten bringing down a large cougar which the hounds have cornered on the side of a cliff. Photography is generally good, although some of the scenes shot upward on the hillsides as the mounted hunting party moves to the hunt would have benefitted from a filter to tone down the glare of the sky that fills about half the picture. Titles are good, and there's a musical accompaniment on record. There's also a descriptive commentary which Mr. Hansen reads while the picture is being projected. In it, he explains that killing mountain lions isn't just sport or wanton slaying; the beasts are known to slay an average of 100 deer apiece, so it's a conservation measure, too. There are, incidentally, some very nice shots of large herds of mule-deer in the picture. No technical data given.

★★**DOUBLE TROUBLE,** 160-ft., 8mm. Kodachrome, by John Harms of Stamford, Conn. A neat example of how those vacation films can be made into a story with the aid of a few around-the-house scenes. Film starts with Mama telling a friend about her vacation in the Pocono Mountains of Pennsylvania, then cuts to the vacation footage. Then back to Mama, who says it's too bad that Papa couldn't go along, on account of he had to work. Oh, yeah?, says the friend, digging a snapshot from her purse. It's papa and two cuties on the beach. Mama uses a baseball bat on Papa, who's nursing his battered head when a Fuller Brush man calls. And guess what . . . ? He's Papa's double. He admits that he's the man in the snapshot, so Papa returns Mama's bat just the way he got it—over the head. Very neatly worked out little plot. Some of the vacation pictures are a bit underexposed, but there's also some excellent scenic footage. Titling is fine, and there's an effective gimmick of lightning striking when the ball bat descends. This was done by cutting a lightning shaft out of a piece of black art paper which was laid over a translucent glass with a light behind it and mounted on a light-tight box. Snapping the light on and off made very effective lightning flashes. The scene between Papa and his double was done by masking half the lens with black paper while the scene was shot, then backwinding, masking the other side and re-shooting. Made with a Bolex H-8.



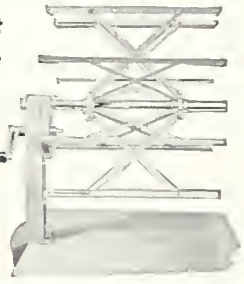
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With the Morse G-3 Daylight Developing Tank, reversal or positive motion picture film can be processed quickly and economically at home. From filming to projection is a matter of hours with this compact, efficient unit. A darkroom or changing bag is necessary only for loading the G-3 reels and placing them in the tank. Thereafter, all developing operations are performed in daylight — speedily and safely. The stainless steel film reels accommodate up to 100 feet of Double 8 m.m., 16 m.m. or 35 m.m. film — adjust to either size by a turn of the top flange.

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This simple, portable unit dries from 5' to 50' of 16 m.m. film, or its equivalent, in about 10 minutes. Centrifugal motion effectively removes all water without harming the emulsion or leaving water spots. Reel is collapsible and removable for storage or carrying. The M-30 Dryer and G-3 Developer belong in every miniature film fan's equipment.

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Christmas Script . . .

• *Continued from Page 641*

sales slip, on which is written: "1 dressing robe—$35.00".

SCENE 31—MS: Same as scene 8. Bobby looks at himself in the mirror.

SCENE 32—CU: Bobby speaks to himself in the mirror.

TITLE: "I don't care. I don't need that bicycle, anyway."

SCENE 33—MS: Same as scene 8. Bobby is asleep in his bed. Slowly, he awakens, sits up and looks around.

SCENE 34—CU: A calender. The date is December 25—Christmas Day.

SCENE 35—MS: Same as scene 8. Bobby gets out of bed and puts on his robe. He gets the package from under the bed and goes out the door. He is not hurrying; obviously he has no great enthusiasm for this Christmas.

SCENE 36—MS: Same as scene 25. Bobby enters the room and goes over to Mom and hands her the package. He hardly glances at the tree, which has a number of small packages beneath it. Mom opens the package and enthuses over the obviously valuable robe. She hugs Bobby and kisses him. He pulls away in embarrasment and goes over to the tree. Listlessly he sits down and starts opening packages, taking out socks, ties and other utilitarian but unexciting gifts. Suddenly he looks up, and his mouth falls open.

SCENE 37—MS: Another view of the living room. Through the door comes Dad, dressed as Santa Claus—riding *the* bicycle. He stops at the tree, dismounts and pushes the bike toward Bobby.

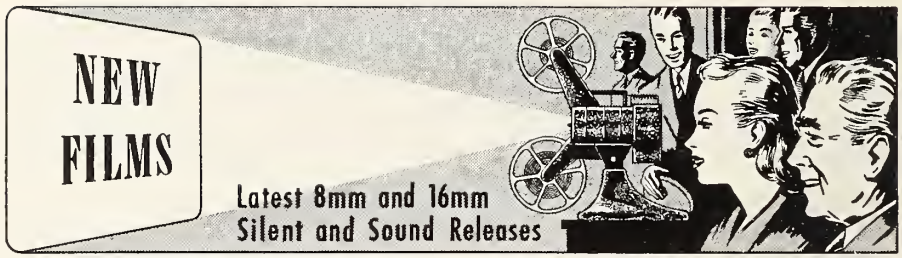
SCENE 38—CU: Bobby so excited he can't stand still, is admiring the bike, trying to ride it in the crowded living room.

SCENE 39—MS: Bobby, a happy smile on his face, looks up at Mom, wearing her new robe, and Dad, still in his Santa Claus outfit. They smile back at him.

SCENE 40—CU: The Sunday School lesson, which lies on the floor, surrounded by tinsel, gifts and wrappings. The close-up shows the words, spotlighted against the background, "It is more blessed to give than to receive." Fadeout to

TITLE: "THE END."





THE DARK MIRROR

Dual role of identical twins is played by Olivia de Haviland in this romantic mystery, with Lew Ayres and Thomas Mitchell in other top roles. One of twins is heroine, the other the villain. Ayres is the scientist who unravels the mystery and Mitchell the detective. Nine reels of 16mm. sound film; rental, $20. United World Films, 445 Park Ave., New York City.





THE OLD CHISHOLM TRAIL

Johnny Mack Brown and Tex Ritter are co-starred in this exciting major company musical western in 16mm. sound, released by Commonwealth Pictures Corp., 729 Seventh Ave., New York City. Desperate battles for water rights along the frontier cattle trails mark this outdoor adventure drama. Fuzzy Knight is in the cast, and Ritter and the Jimmy Wakely Trio appear in vocal numbers.

THE WAY WE LIVE

The J. Arthur Rank Organization made this picture of the adventures of a bombed-out British family, which tells the story of a plan drawn up for the rebuilding of blitzed Plymouth. Peoples of all classes and status have their say in plans for the future. 8 reels —64 minutes. 16mm. sound. British Information Service, 30 Rockefeller Plaza, New York City.





CHILDREN GROWING UP WITH OTHERS

This three-reel 16mm. sound film, released by United World Films, shows how typical children emerge from their early involuntary dependence into self-reliant members of their family, school and other groups. A minimum of narration and scenes are detailed and of ample length. A thought and discussion-provoking subject. Sale, $95; rental, $4.50 per day.

SCROOGE

For holiday showing, Film Highlights, Inc., offers the Paramount release, "Scrooge", 7-reel feature with corrected sound track for 16mm. Available from film libraries or from Film Highlights, Inc., 1697 Broadway, New York 19, N. Y.

NEWS PARADE OF THE YEAR

Castle Films' annual home movie review of historic events, "News Parade of the Year—1948," is scheduled for release this month in two 8mm. and three 16mm. editions, including 16mm. sound version.

Contest Winners . . .

• *Continued from Page 637*

a film scout to pursue a glamorous redhead. The girl and the cinewolf's wife set a trap, and he winds up hospitalized.

Under the Sun: Treachery and gunplay as gold fever grips some rugged Westerners, who kill and are killed as they strive for a map showing the site of a rich lode. Featuring a terrific rough-and-tumble, knockdown and dragout fight between two of the villains.

Escape: Having lost all his money in a crooked card game, a young man steals a necklace from a jewelry shop. Driven by fear, he kills a motorist as he escapes. His actions arouse the suspicions of a deputy sheriff who pursues him on foot to the edge of a cliff. There he stumbles and finds his escape—in death.

En Fejtagelse (A Mistake): A servant, en route to give his sick uncle a sleeping powder, mistakenly gives it to his master before leaving. The latter, a crime reporter, drinks only a small part of it, then passes out. A gang leader, breaking into the house to kill the reporter, finds him already apparently dead. He drinks the rest of the potion and leaves. The servant, discovering his mistake, hurries home and finds the drugged gangster lying in the street. He carries him home, revives the reporter, who recognizes the gunman and calls the police.

Gems of Silk: The life cycle of the silkworm, from egg to moth. Microphotography shows clearly the caterpillar as it takes each bite from a mulberry leaf, shows the caterpillar spinning its cocoon and its emergence as a moth which again lays hundreds of eggs to begin anew the life cycle.

'Twas the Night Before Christmas: Papa, mama, junior and the dog go to sleep Christmas Eve and while they slumber all the toys under the tree leave their gay wrappings to cavort. While a pair of dice roll on the piano keyboard, the dolls dance, the carousel spins, the toy soldiers march. At dawn, they all return to their packages, where they wait quietly until the youngster comes to open the wrappings. Done with single-frame animation.

Next, Please: Mr. Bird, finding an unlocked barber shop unattended, takes over. His first customer has a rambunctious single hair in the middle of his pate which refuses to stay cut. Finally he lops it off, but the customer is peeved, so he sprays it with plant food. Then it grows so fast it entangles him and threatens to fill the shop. In desperation, he sets fire to it. Single-frame animation, using toys as characters and doll-size furnishings in the barbershop.

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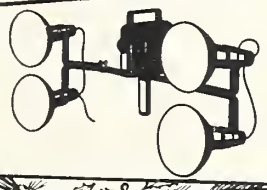
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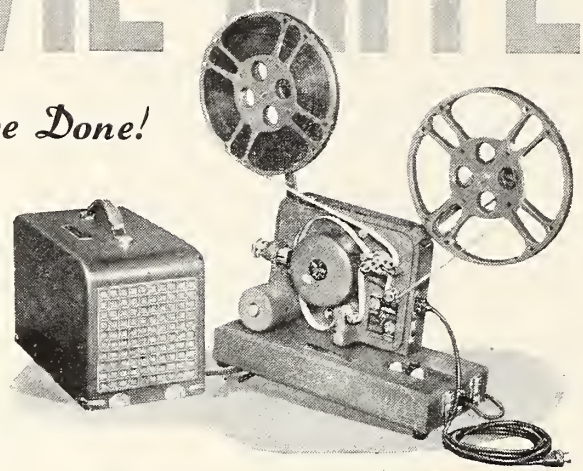
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Magnetic Sound . . .

• *Continued from Page 638*

This little table should make clear to the reader, almost at a glance, the first difficulty we are up against—the problem of linear speed. If we coat the magnetic track directly on the edge of the film, its speed of travel is, by virtue of that fact, the speed at which we project the film. Standard 35mm. film offers no problem whatever. Whether we run it at 60 or 90 feet per minute, the speed is ample for magnetic sound of very high quality.

The problem is not too great with 16mm film. If we run at sound-film speed, 36 feet per minute, the rate of travel is only slightly below that of the tape in the majority of home recorders. If we run our old pictures at 16 f.p.s., as they were shot, our speed is 24 feet per minute, which falls midway between the average machine and the minimum which has been achieved. Other things being equal, results at this speed would probably be good enough for most purposes.

When we get to the 8mm projector, the shoe begins to pinch a bit. If we speed our pictures up to 24 f.p.s., we have 18 feet per minute, almost equal to the minimum which has been recorded successfully *on tape*. However, if we run our pictures as they were shot, at 16 f.p.s., we have a speed of only 12 feet per minute, and no one, so far as we know, has licked the problem of good sound at that linear speed.

Offhand, then, at the moment, it looks as though the 8mm picture would have to be projected at 24 f.p.s. to get the minimum quality of sound which could be considered acceptable — and some of our old films would look pretty silly if they were speeded up fifty per cent. So, considering speed alone, it looks as though the position were fairly good in regard to 16mm; not so good in regard to 8mm., and it is precisely in 8mm that the largest number of potential users lies.

However, speed of travel is not the only factor. We have assumed, up to this point, that the coating on the edge of the film is comparable with tape travelling at the same speed. This is not necessarily true. The track on tape has an extremely uniform width and thickness—both essential for quiet operation. Tape is coated in wide sheets and slit to the desired width. The actual track is about an eighth of an inch wide, varying a bit on different machines. Some of the high quality, professional machines use almost the full quarter-inch; some of the amateur machines drop a bit

under an eighth, so as to get two tracks on one length of tape, for economy of operation.

The track which it is proposed to coat on the edge of the film will be practically 1/32" in width. If we use the full width of this on which to record, in order to get maximum output from it, every slightest unevenness in width will generate noise. If we use less than the full width, our signal will fall to an even lower level. In any case, we shall have to use a lot of amplification to boost the output from our narrow track to a suitable level. When we use a lot of amplification, we boost the noise along with the signal. If the track is also uneven in thickness, there will be more noise—and it is pretty difficult to coat a thin line, 1/32" in width, and keep it absolutely uniform. The thickness, incidentally, must be 1/2000th of an inch; any serious departure from that will affect quality.

Another serious difficulty which is plaguing everyone is the little matter of adhesion. There is no doubt that this can be licked, but there are a good few headaches for manufacturers this side of the goal.

Still another question that must be settled is: When is the track going to be applied? We had assumed, like everyone else, that the manufacturer would apply the track to the newly made film and that the user would simply buy his film complete with track. Not so, it appears. Manufacturers of film are extremely averse to adding another coating operation to the already complex cycle of coating, drying, slitting, perforating and packaging. Even if that reluctance could be overcome, there is the matter of processing. The active ingredient in the magnetic track is iron oxide. Iron oxide reacts with acids to form soluble iron salts. Such film, passsing through an acid stop bath, a reversal bath or an acid fixing bath, would do things to the baths which would make a laboratory manager tear his hair out—not to mention what it might do to the sound track!

So it seems safe to assume that the track would have to be applied *after* the film is processed, either by the processing laboratory or some other. This means that if the manufacturers, who do most of the processing, refused to go along with this, the film would first have to be sent to them for development, then sent out again for the application of the magnetic track.

But suppose you want to record lip-synchronous sound, recorded as the picture is shot? Obviously, you would have to use a separate tape or film for sound only, have the picture coated after processing, and then dub the sound from the tape to the edge of the film. (This assumes, of course, the availability of cameras equipped for simultaneous recording.)

Space will not permit of exhausting this line of investigation this month, but the reader has doubtless begun to sense a few of the problems of the application of magnetic sound to 16mm, and more especially 8mm, home movies. Next month we shall take up some of the advantages and drawbacks which would lie in the use of the following possible solutions:

1. Magnetic track on edge of film.

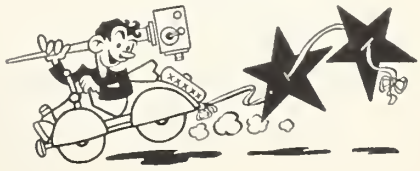
2. Sound on standard ¼" tape, synchronized with picture.

3. Ditto on wire.

4. Sound on 16mm perforated tape.

5. Magnetic track on edge of 16mm. sound film (with perforations on one edge only).

All of these will be considered in relation to the various types of users and their wants. Meanwhile, it will help us enormously if you write us *your* views on what you want in the way of a sound system for your home movies.



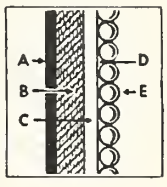
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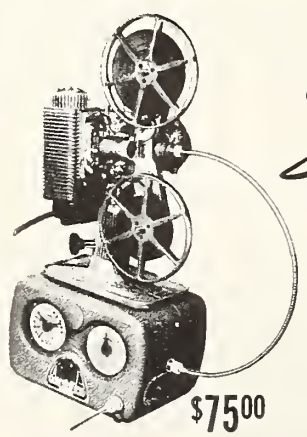
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Backgrounds . . .

• *Continued from Page 645*

scene. Shooting on cloudy days or on sunny days with a heavy yellow or red filter will add to your feeling of the dramatic. Close-ups, framed by backgrounds of heavy clouds are always forceful. And remember—shoot low, at as low an angle as is possible. The low angle technique not only draws attention to your background, but is a standard procedure used to heighten the drama of your story.

There are many "dont's" in background planing. For example, backdrops or backgrounds of stripes are taboo, especially if you pan the camera from right to left or vice versa. That's when the audience will call for an aspirin. Heavy colors or deep green shrubbery would hardly be an effective background for a subject wearing a dark dress. If the background is too light, the very lightness will dazzle the audience, if too dark, the hair or dress may blend into and become one.

Moving backgrounds are always tricky. An excellent example is main and subtitles with moving backgrounds. Often, in an effort to watch the movement, the complete title may be lost. Usually the audience watches what is going on behind the subject, rather than what is in front.

One excellent way to have a subject stand out from a background is to have sufficient contrast between the two. This may not always be possible, so a backlight or toplight can be used, creating a light halo effect and thus provide good separation.

Often the moviemaker will run across a background, either indoors or outdoors, so striking that it is irresistible to record on film. Instead of throwing it in for beauty's sake, develop a sequence that will fit into your continuity. The background should be a part of the general scene, not its chief exponent and all action should be placed against it for heightened effect.

Typical of many amateurs, in the matter of backgrounds becoming a part of the scene, is in the filming of sunsets. Sunsets can be used as dramatic backgrounds by any photographer—but in a film continuity, they have their place. Silhouettes can end or begin a sequence or can act as a time transition, but in a film, outside of a travelogue, a sunset spliced in simply for the pictorial value jars the smooth flow of the movie. As stressed before, a background, particularly the vividness of a sunset, should be used in its place—and then cease.

Speaking of sunsets also brings up the subject of sky and clouds. Here are pictorial backgrounds as bold and strik-

ing as anything found in nature. A cloudless sky can be darkened for dramatic overtones with the use of an orange or a red filter.

Clouds offer endless variations on bold backgrounds. Richly filtered panchromatic film, using a deep yellow or red filter, will result in a dark gray or even black sky studded with fleecy white clouds. The same results can be obtained with a lighter filter and under exposing a half or a whole stop.

With a little care and planning in choosing your backgrounds, your next shots should vibrate with a new vitality and sparkle that adds up to professional quality. Experiment a little before you shoot. Appraise the scene through your viewfinder first, select the best angle, keeping the background in mind, think of composition, the simplicity of it, or the boldness, as the particular case calls for.

Backgrounds for color films present a number of special problems which will be discussed in a later issue.

With imagination and the "new look" in backgrounds, your post-graduate course in movie making is just around the corner.

Sound Effects . . .

• *Continued from Page 639*

one's head being banged with a lead pipe, smack a cantaloup with a piece of wood.

The sound of a tire blowout is simulated by exploding a blown-up paper bag, simultaneously exhaling through the teeth with a whistling sound near the mike.

More complicated sound effects, such as traffic noises, lions roaring or locomotives hurtling past, can be purchased on records, but most of the sounds you need for home movies can be the actual noises of the things you wish to register: a door being slammed or a doorknob being turned, a chair scraping back on the floor, the sound of your car motor, the shrill of a traffic policeman's whistle (you can buy one in the ten-cent store), the ringing of a telephone, the clink of dishes being washed, the clatter of a typewriter.

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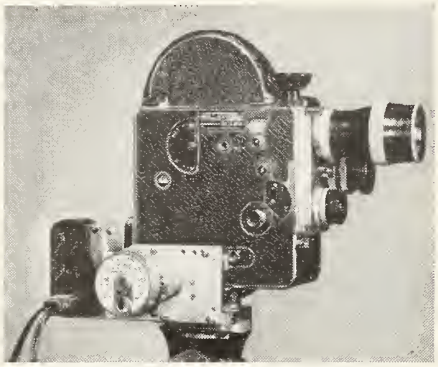
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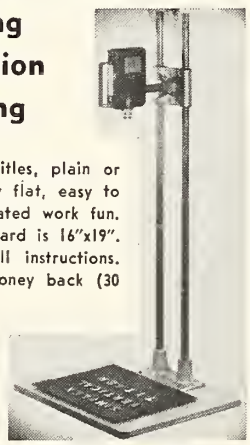
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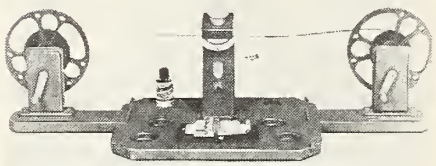
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News of What's NEW . . .

In Home Movie Equipment And Accessories

Editing Outfits

Mostow Co., 540 N. LaSalle St., Chicago, has added two new inexpensive home movie editing outfits to its Da-Brite line. Standard model, for either 8mm. or 16mm. film, lists at $17.95 and has a well-illuminated viewer with on-off switch, a rolled edge film guide,

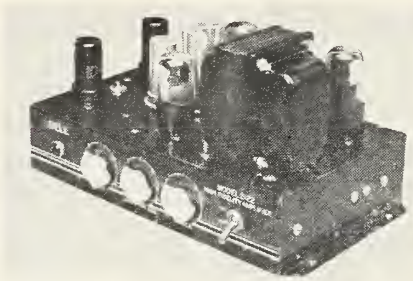


rewinds with 400-foot capacity, Da-Brite splicer and folding base that closes to 13½ x 10 x 9 inches.

DeLuxe model in 8mm. or 16mm. size sells at $24.95, and includes Da-Brite viewer and rewinds and Franklin Standard splicer. Viewer has a built-in notcher for quick and easy identification of film to be edited. Carrying top slips over and attaches to base when folded to give dustproof protection and convenient storage. Descriptive circulars available from the makers.

Sound Amplifier

Interest shown in new micro-groove or long-playing records has led Bell Sound Systems, Inc., of Columbus, Ohio, to introduce a new high fidelity radio-phono amplifier, Model 2122. Built-in pre-amplifiers and individual equalization of each of the magnetic inputs assures proper match and response from



various types of new magnetic pickups. Besides two magnetic pickups, amplifier has inputs for radio and crystal, offers bass and treble boost with attenuation.

Adjustable input impedance permits proper matching to most types of speakers, and 110-volt outlet is provided on the back for a phonograph motor or radio tuner. Complete specifications are available from the Bell company. List price of the amplifier, complete with tubes, is $69.50.

Project-O-Stand

New Model 203 of the "Professional" Projecto-O-Stand, made by American Products Co., 2287 Hollers Ave., New York City, has been designed in accordance with requests and suggestions from users of projectors, say the makers, who term it "the ultimate answer for a collapsible portable stand that has real steadiness and sturdiness." Designed to straddle auditorium seats



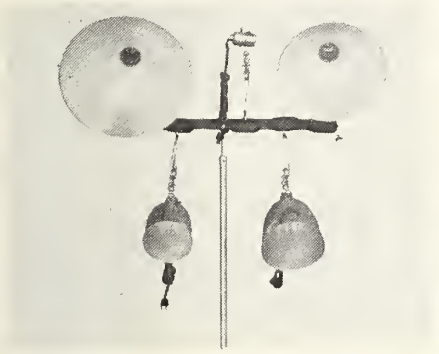
and adjust to sloping floors the stand has four adjustable legs which screw into an aluminum cast top. Beaded top edge and deep girder-type ribs underneath add strength and utility. Oversize rubber leg tips absorb projector vibration and prevent slipping. Legs fasten beneath top castin gfor carrying. Top area is 12 by 19 inches and height adjusts from 24 to 44 inches. Weight is 11 pounds. Price is $29.75.

Sound For Films

"Make Your Movies Talk" is title of a booklet issued by C. Lawrence Walsh & Co., 801 Brighton Road, Pittsburgh, which tells how to prepare film for having sound added to silent footage. The firm adds such sound for 35 cents per foot, black-and-white, and 40 cents per foot, color, providing film and script are in proper order.

Flood Reflector

Baco Accessories Co., 5338 Hollywood Blvd., Hollywood, Calif., now offers the Sunbeam Clamp-on-Flood Reflector in five sizes. Included are polished aluminum reflectors, UL approved cord,



switch socket and plug, and nickel-plated double ball spring clamp.

Feflectors are of heavy gauge aluminum with brass universal thread to fit any standard socket. Inside finish is satin and outside is highly polished. Sockets are nickel-plated 660 watts 250-volt high-heat type with push-through switch, while the double ball spring clams feature knurled swivel joints and non-slip rubber tubing on the jaws of the clamp. Prices range from $2.45 to $3.35.

Stainless Steel Finish

New type of finish for darkrooms which is said to eliminate stickiness in hot weather and brittleness in cold weather, as well as other shortcomings of usual materials, is "Liquid Stainless Steel," made by Lockrey Co. (Plastics Division) of College Point, N. Y. It consists of microscopically fine flakes of stainless steel embodied in a chemical-proof colorless liquid plastic.

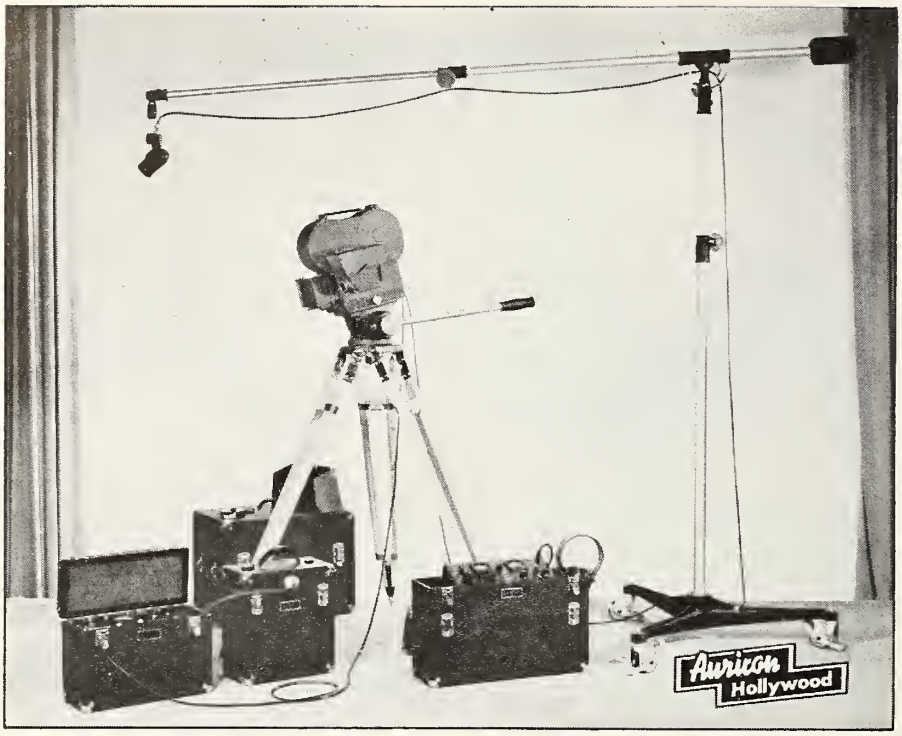
Makers say it is waterproof, fireproof, chemicalproof and tough, besides being bright and cheerful. It can be applied by brush or spray and dries at room temperature in a few hours. It is usable on woodwork, floors and aparatus as well as ssinks and benches, is non-soiling and can be cleaned with a damp cloth. Price is $2.50 per pint, $3.95 per quart or $12 per gallon.

Versatile Tripod

New Star D tripod made by Davidson Manufacturing Co., 5146 Alhambra Ave., Los Angeles, offers new versatility of use, according to makers. Tripod head fits all 8mm. and 16mm. movie cameras and has a Multi-Cam Platform that is attached to fit 2¼ x 2¼ reflex and other still cameras. Precision machined, with bronze bushings on moving parts, the new tripod head has two distinct instant-action locks to control the 360-degree panning and 180-degree tilting action. Drag action can be had on both controls.







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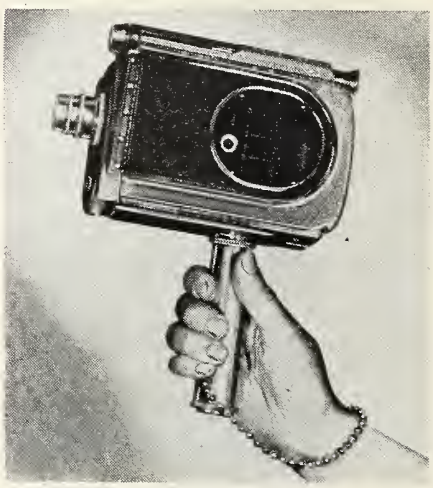
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Meter Accuracy Card

Norwood Director meters, Model B, are now being sold with a calibration card certifying accuracy of each instrument. American Bolex Co., makers of the meter, test each Director and record the actual needle indication on the card. Exceptionally rigid specifications must be met before meters are passed for sale, and the new calibration certificate assures accuracy far in excess of ordinary photographic requirements.

Camera Handle

American Products Co., 2287 Hollers Ave., New York 66, is now producing a camera handle designed to fit movie or still cameras. Fashioned after a similar grip used on professional news-



reel cameras, it has a safety wrist chain to insure against dropping. Made of lightweight aluminum alloy, it fits any standard camera tripod socket and can be used as a tripod extension. Price is 98 cents.

Screen Samples

Free test samples of "Crystal-Beaded" screen fabric are offered by Da-Lite Screen Co., originators of glass beaded projection surface, to demonstrate maximum brilliance and wide-angle reflection qualities of screen. Instructions for use in comparison tests are included. Sent on request by the manufacturers, 2711 N. Pulaski Rd., Chicago 39, Ill.

Immersion Heater

An entirely automatic immersion heater with adjustable thermostat control has been introduced by Still-Man Co., 433 164th St., New York 56, N.Y. Thermostat control maintains desired temperature within one degree Fahrenheit tolerance, and a safety cutout prevents overheating and burning out of element. Insulated against shock and of acid-resisting alloy in five, ten and 48-inch immersion lengths for various types of photo developing tanks.

Rebuilding Projector...

• *Continued from Page 652*

through the fan case are countersunk also for the same reason. The rubber piece, RB, shaped the same as plate P, goes between the fan housing and metal plate PL, which keeps the bearing from moving toward the fan.

Drill the bolt holes in the aluminum plate ¼-inch so the bearing may be accurately centered with the large hole found in the fan housing. If care is used to see that bolts do not touch the fan housing, and rubber washers, RB, are used outside under the bolt nuts, the bearing will be practically a "floating power" bearing, running in rubber. Brass collar, CL, is ⅛-inch thick; it is placed between the bearing and drive pulley. Collar CX is 3/32-inch thick and keeps the fan from striking the housing.

In Fig. 5, the front ball bearing support is shown. This support uses a war surplus airplane control part. The Timken bearing, for ¼-inch shaft also, is approximately ⅞-inch in diameter and is held in the lower part of the fitting by a 6/32 set screw and brass discs, rivited to each side to keep dirt and dust out. The rivet holding the discs is shown in Fig. 5. This bearing must hold the new shaft in exactly the same position it occupied before the old motor was removed. As the dimensions in the drawing show, the shaft must be 1½-inches below the bottom of the case and 1 1/16-inches from the outer edge of the case with cover removed.

Measure the shaft position on your machine before removing the motor. The airplane fitting is riveted into a 1/8-inch-thick iron piece 1 ¼ inches long x ½-inch wide. Figure in the thickness of the rubber piece so that the shaft will be 1 ½ inches below the case after the belts are drawn up. Two 6-32 radio bolts pass up through the fitting, through the ¼-inch holes and are secured by nuts inside the case. Rubber washers RB insulate bearing noise from the mechanism case.

Fig. 6 shows the variable speed pulley. Despite care used in determining the diameter of the aluminum V-belt pulleys and motor speed, the projector in most cases will not run exactly 16 f.p.s. With the original drive pulley split in two and the right hand portion moved back and forth, correct projector speed can be obtained.

Fig. 7 shows the tilt control. This is an important thing to consider when putting on a show of professional caliber. If, after the picture begins, scenes are too high or too low on the screen, a turn of the knob will align scenes without jar or jiggle. The knob is a regular typewriter knob, but it must not be over 1 ¼-inch diameter, as it



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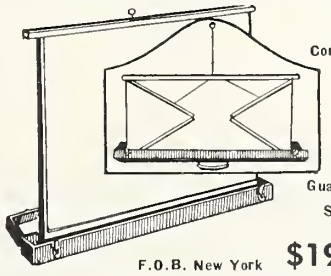
Bell & Howell Filmo Diplomat with case	$273.30
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must clear the lamphouse. See photo and Fig. 1.

The upper fitting is shaped of 1/8-inch flat iron, as in the drawing. The lower leg of this fitting must be bent out so that levelling screw, a 5/16-inch bolt, may contact it. The lower fitting is 1/8-inch aluminum. As shown in top view, TV, the bolt runs through 5/16-inch threads on a piece which is riveted to the lower fitting. LF shows the lower fitting filed out so that these ridges contact similar marks in the lower projector base and prevent the fitting from moving. Both fittings are fastened to upper and lower parts of the projector by tapping projector for 3/16-inch screws.

Rubber radio cabinet legs, 1/2-inch high, raise the base so that 800-foot reels, which run on extended reel arms, will not rub on the table while a picture is being shown.

Reel arm extensions are aluminum blocks, 1/2-inch thick, filed out and drilled to extend arms 1 1/2 to 2 inches. A heavier spring belt must be used to rewind the larger 800-foot reels, and a one-inch diameter upper reel arm rewind pulley must be made. A lower spring take-up belt idler pulley also was made. A tiny ball bearing was pressed lightly into the new idler pulley, which is 5/8-inch diameter and 1/4-inch wide. See G, Fig. 1 and Fig. 8.

The projector lens was sent to a laboratory and coated. This, coupled with smoother running by the new motor, vastly improved screen results.

Cine Roundup . . .

• *Continued from Page 626*

volved essential to proper and safe operation of the projector.

They point out that any modification of their equipment not performed by authorized B & H service departments voids the life-time guarantee on Filmo equipment.

Operas On Film

Official Films, Inc., is introducing a series of specially produced opera films for home, school, club and church use, marking the first time that this type of film has been offered to the non-theatrical movie field.

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Davenport 7, Iowa

Film A Pageant . . .

• *Continued from Page 643*

Little need be said about the necessity of making complete sequences. Try to obtain an adequate number of medium shots and closeups to fit into the long shot full-stage scenes. Principal characters deserve several closeups.

Light will be one of your big problems. If you are permitted to take your pictures during rehearsal or at an extra run given for your benefit, you can use your own lights and shoot accordingly. Get an assistant to help you in setting up and moving the lighting equipment. This will save a lot of time and will be much less wearing on the patience of all concerned. If your shots are to be made only during the final public performance you will have to take the light as it comes. No set rule can be given for working under these conditions. An exposure meter will help, but the fact that it is aimed at an area of mixed highlights and deep shadows must be taken into consideration. Churches in particular will have temporary lighting setups that range from one-candle power to extreme brilliance.

Fastest black-and-white film will get good results in most cases, with a wide-open lens employed for the dimmer scenes. You had better pass up long shots when there are no footlights or spotlights to boost whatever lamps or candles may be on the stage.

Color film for artificial light, and a fast lens, will capture indoor pageant scenes that are brilliantly lighted. Only your own experience can be relied upon as a safe guide when making exposures of this type.

To locate the performance, you may decide to make an introductory sequence showing the church or auditorium and some of the best-known parishioners, school or civic leaders preparing to enter. Such a sequence is strictly optional. It may be made at some other time but the lighting and the people's clothing should suggest the season is the same.

Keep your finished product in mind. If it is to be silent, some thought must be given to titles that will "carry" the story. Check through your Christmas cards or current magazines. Beautiful title background material is available from these sources. The illustrations, not the accompanying greetings, will be what you want. The backgrounds, of course, must be in harmony with the subject. Santa Claus and cute little people throwing snowballs are *not* appropriate with a Biblical story.

Elaborate backgrounds should be confined to the main title assembly. Only the simplest title background should be

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used throughout the remainder of the film; preferably a small silhouette or symbol.

Text matter may be lifted from the pageant script. Passages from the Bible may be used. In any case, keep the wording short.

If your film is to have voice accompaniment, either recorded or to be read during showings, the original narrator's script will be of value. It can be revised to fit the timing of your picture. Recording of the narrator's own voice, and the music used in connection with the pageant, is possible if you are ready to make this a really ambitious undertaking.

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Backwind . . .

• *Continued from Page 640*

operation could fall into the camera works and later cause trouble, I placed a sheet of cardboard over the whole camera. In this card I cut a hole the exact size of the sprocket. I fitted the hole over the sprocket while drilling, all chips falling on the card and being easily cleaned off.

To locate the exact position of the hole to be drilled in the camera case, I fitted a sharpened pin to one of the holes in the sprocket. This pin was just long enough so that when it was in the sprocket hole, the end just touched the camera cover. Then, when the starting button was pressed, the sprocket revolved and caused the pin to scratch a circle on the paint of the cover. By finding the center of this circle I had the exact location of the sprocket-driver hole.

The first part I made is the sprocket driver. This must be made on a lathe and was turned from 5/8" brass rod. All dimensions are given on the drawing. I inserted the pins in holes which were drilled slightly smaller to require a press fit. Similarly, the camera bushing was turned on a lathe and then press-fitted into a hole drilled in the camera case cover.

Next in order was the flat spring which keeps the driver in contact with the camera sprocket. A piece of clock-spring was used for this purpose and a 3/8" hole punched in the center. As the spring is tempered, it may be impossible to drill. However a 3/8" punch on a piece of hardwood gave a nice clean hole, as the spring stock was thin.

To disengage the spring clip and allow the film to wind back, a sharp pointed



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phonograph needle was held on the camera gate plate by soldering a mounting bracket in position. (By studying the drawings and photos the operation will be obvious.) The bracket was made from a small piece of flat brass, bent at right angles top and bottom. Holes were drilled in these protruberances to accommodate the needle at the proper angle. To keep the needle disengaged, except when back winding, a tiny spring was inserted as indicated in the drawing.

To operate the needle, a small piece of brass rod was cut at an angle, fastened to the end of a screw, and so placed on the camera case cover that it acts as an eccentric cam which depresses the phono-needle. A white lacquer dot was placed on the knurled screw and another on the cover. When these dots are adjacent, the phonograph needle is depressed, the spring clip disengaged from the sprocket hole and the film may be wound back. To release the clip, twist the knurled screw so that the white dots are far apart, and the spring will again operate as designed to do.

There is one precaution to observe in using this wind-back. Do not have the camera spring motor fully wound. The reason for this is that the wind-back handle also winds up the spring motor and obviously to attempt to turn the handle under these conditions would damage the motor. However that point is easy to remember when the camera is in use.

To know how many frames are wound back, simply count the revolutions of the wind-back handle—each complete revolution winds back eight frames. There is sufficient room for about three feet (120 frames) of film within the camera. To back-wind more than this may cause the camera to jam, as no means is provided for taking up the loose film on the reel. However, as three feet is sufficient for my purpose, I did not make any take-up.

After back-winding, say, 40 frames, which is five complete turns of the handle, leave this handle over the stud in regular winding position, and as the camera runs, taking the double-exposed scene, count the turns. When five revolutions have elapsed stop the camera. The film is now back at the starting point where it was before back-winding.

One last word—be sure to cap the lens, then depress the camera starting button after fitting the back-wind handle over its stud, then wind back the required number of frames. With this device you need no longer be envious of all the swell effects the fellow gets with his expensive camera, for you, too, can do the same.

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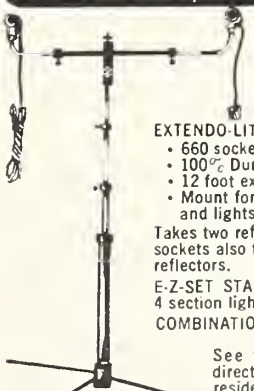
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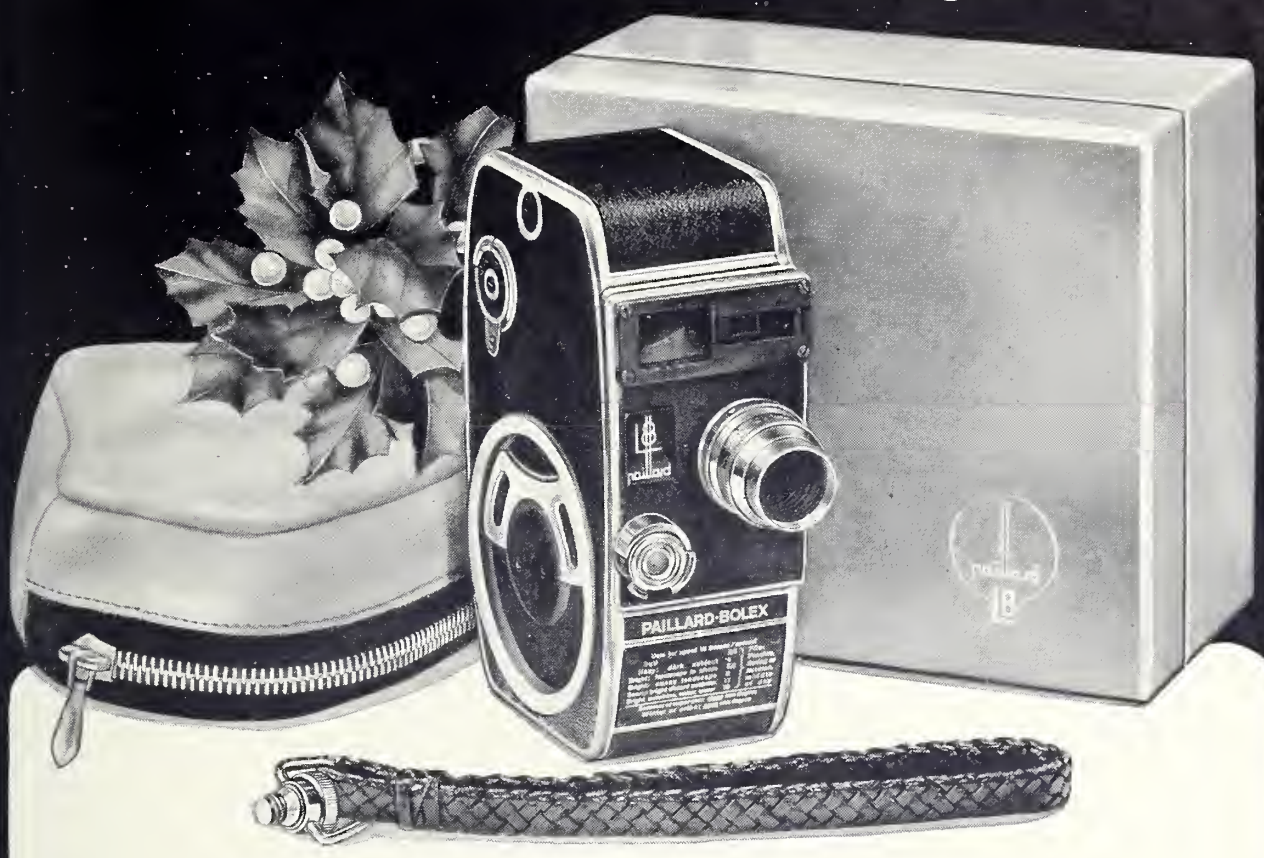
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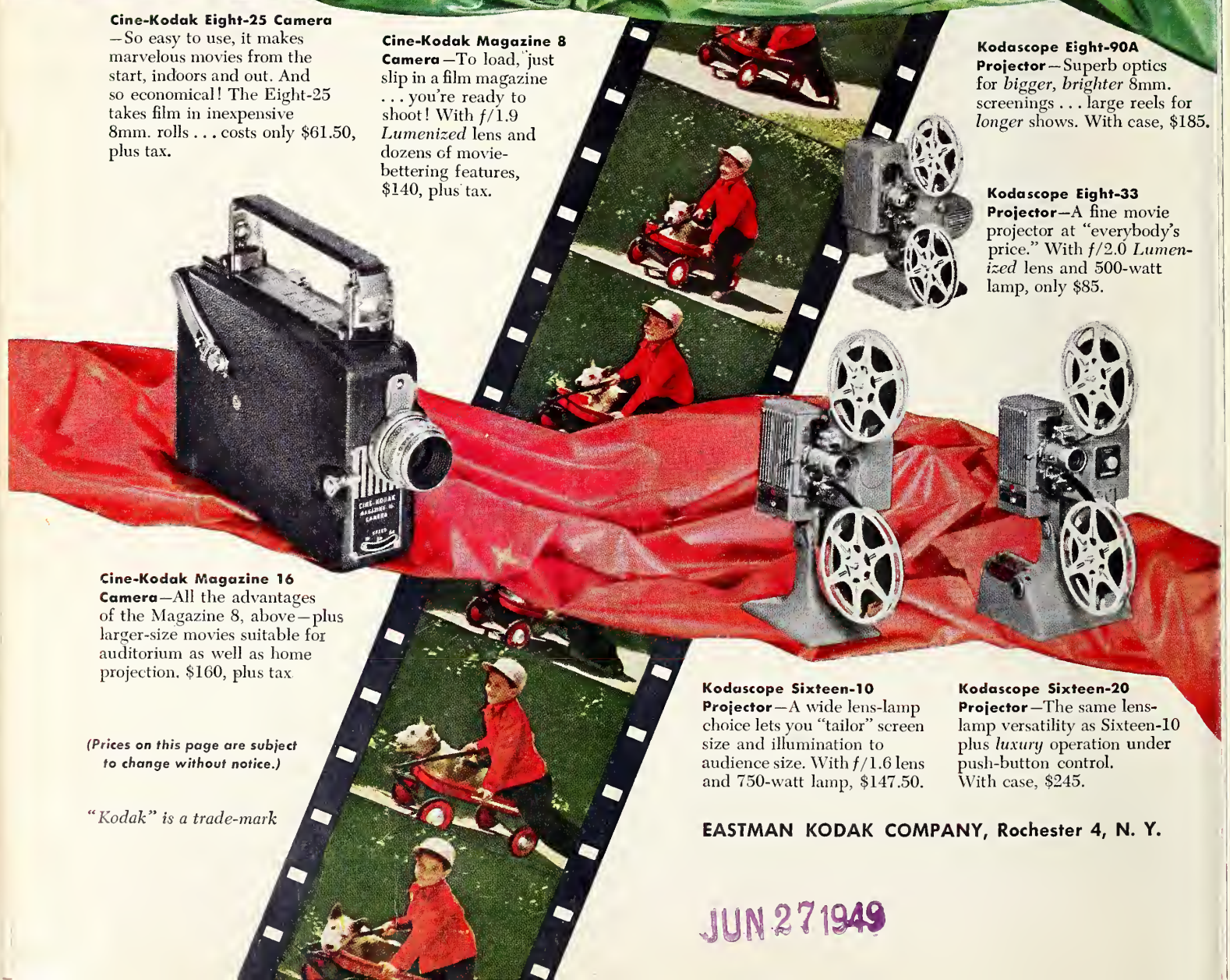


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